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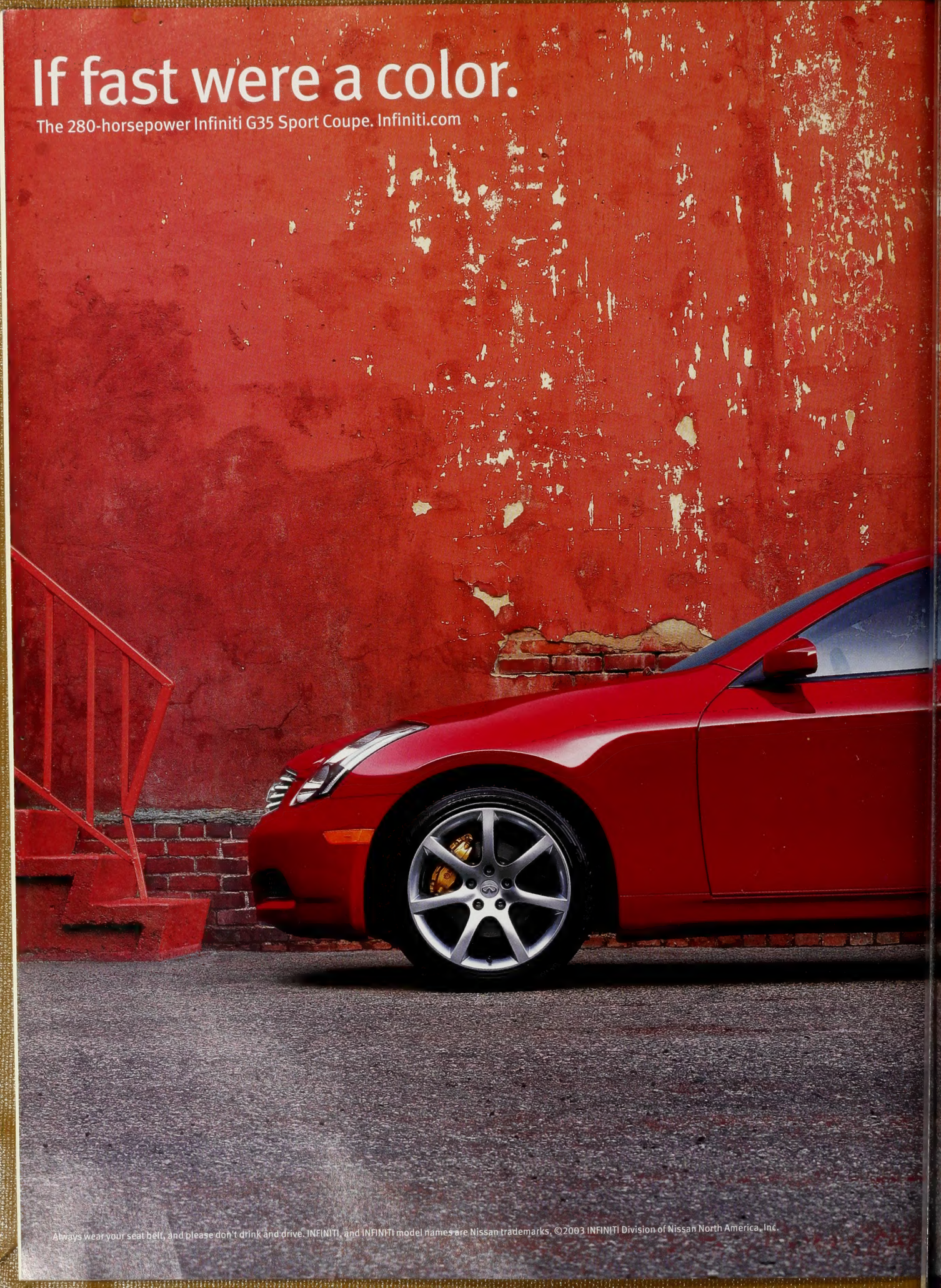
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JULY 2003






**COVER: Lighthearted design reminiscent of the 1960s brightens the set of Reese Witherspoon's new movie *Legally Blonde 2: Red, White & Blonde*. Photography by Fred Licht. See page 92.**

**ABOVE RIGHT: The softly illuminated garage, left, and entrance of a reconfigured 1950s Los Angeles house can be seen from the courtyard. Architecture by Richard Meier & Partners. Photography by Scott Frances. See page 114.**


85 SPECIAL SECTION

## *Hollywood*

86 **ROBERT EVANS AT WOODLAND**
*The Legendary Producer's Beverly Hills Estate*
Text by Paul Theroux
Photography by Mary E. Nichols

92 **SCENE-SETTING FOR REESE WITHERSPOON**
*Retro Rules on the Set of* Legally Blonde 2: Red, White & Blonde
Text by Michael Frank
Photography by Fred Licht

96 **AMY IRVING AND BRUNO BARRETO**
*The Actress and the Director at Their Brazilian Retreat*
Architecture by Otavio Raja Gabaglia
Text by Jean Strouse
Photography by Scott Frances

## Features

104 **THE STUFF OF FAIRY TALES**
*Balancing Austerity and Grandeur in the Restoration of a Belgian Castle*
Restoration Architecture by Rutger Steenmeijer
Interior Design by Axel Vervoordt
Text by Stephen Calloway
Photography by Durston Saylor

114 **MODERNISM REVISITED**
*A Pair of Additions Elevate a 1953 Los Angeles House*
Architecture by Richard Meier & Partners
Interior Design by Laura Clayton Baker, ASID
Text by Joseph Giovannini
Photography by Scott Frances

122 **ALL OF A PIECE**
*A Fire Island Beach House with a Feel for the Elements*
Architecture and Interior Design by D'Aquino Monaco
Text by Michael Frank
Photography by Durston Saylor


*continued on page 8*




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**A table is set for guests in Block House, Betsy Wyeth's designated entertainment headquarters on Allen Island in Maine. See page 134.**


128 **Divine Inspiration**
*Bringing Salvation to an Abandoned Abbey in the Hills of Tuscany*
Architecture by Paolo Rossi
Text by Jean Strouse
Photography by Robert Emmett Bright & Alessandro De Crignis and Simon McBride

134 **Betsy's World—Part II**
*Betsy Wyeth Creates a Serene Haven on Maine's Allen Island*
Text by Paul Theroux
Photography by Peter Aaron/Esto

144 **Imus in the Afternoon**
*Deirdre and Don Imus Go Gustavian on the Connecticut Waterfront*
Architecture by Beringer Architects
Text by Nancy Collins
Photography by Mary E. Nichols

152 **Hotels: Wind Song Island**
*A New Resort in Minnesota's Boundary Waters Evokes the Great Wilderness Camps*
Architectural and Interior Design by Elizabeth Hyatt
Text by Christopher Hall
Photography by Roger Wade

158 **Out of Africa**
*Photographer Peter Beard and His Wife, Nejma, Encamp in the Wilds of Manhattan*
Text by Steven M. L. Aronson
Photography by Scott Frances

164 **A Farmhouse Beauty**
*Tradition and Luxury Come Together in Amagansett*
Architecture by Alan Wanzenberg, AIA
Interior Design by Jed Johnson Associates
Text by Stephen Drucker
Photography by Scott Frances




**A 14th-century castle in Belgium is brought back to its original glory. Restoration architecture by Rutger Steenmeijer. See page 104.**

*continued on page 10*



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Southern Arizona's Rancho De La Osa Guest Ranch. See page 66.

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# Departments

16 **Letters**

18 **Contributors**

20 **Designers at Large**
*Our Editors Present Designers' Favorite Sources*

40 **AD Shopping: Berkshire Byways**
*Arthur Dunnam Finds Folk Art and More in the Massachusetts Countryside*
Text by Amanda Vaill
Photography by Billy Cunningham

52 **Unbuilt Houses: Virtual Poetry**
*Blurring the Boundaries Between the Digital and Physical Realms in Connecticut*
Architecture by Asymptote
Text by Joseph Giovannini

56 **The Professionals: Harry Schnaper**
*Combining a Sense of Humor and a Disciplined Eye*
By Nicholas von Hoffman

62 **Antiques Notebook: His Majesty's Silver Service**
*George III's Magnificent Collection Dazzles at Waddesdon Manor*
Text by Elizabeth Lambert
Photography by Andrew Twort

66 **Hotels: Rancho De La Osa**
*An Adobe Guest Ranch in Arizona Summons Up a Bygone Era*
Text by Jeff Turrentine
Photography by Robert Reck

78 **Showrooms: Pacific Design Center**
*Offering a Fresh Perspective on Décor, Los Angeles Style*
Text by Jeffrey Simpson
Photography by Jim McHugh

174 **AD Directory**
*A Listing of the Designers, Architects and Hotels Featured in This Issue*

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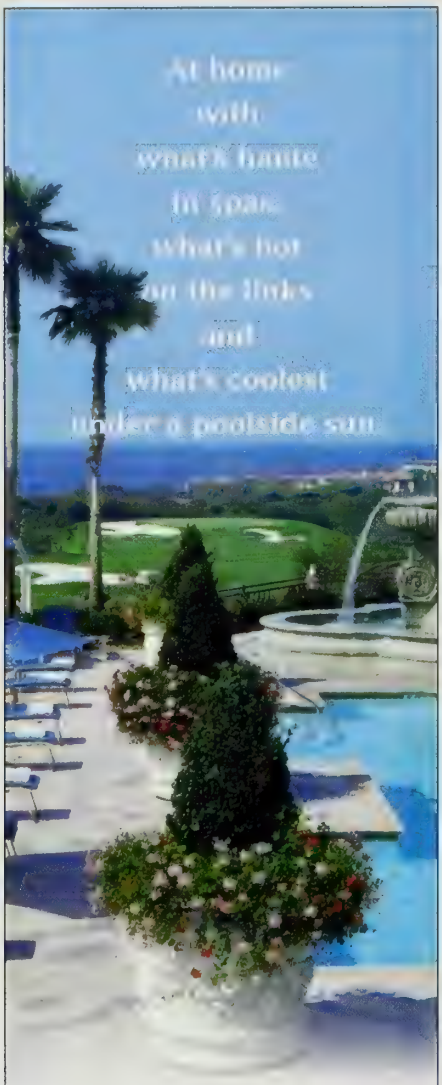


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Although I savor each issue from cover to cover, I must admit that my favorite rooms are always the libraries. "Spatial Relations" (April 2003) invited me to indulge in my favorite daydream, of curling up in those gorgeous rooms with my latest book. On second thought, the rooms are so beautiful that I would be content to just sit and enjoy the view—forget about the reading.

—Virginia Jolin
Plainville, Massachusetts

### SIMPLY PUT

As I leafed through *Architectural Digest* on my way back from the mailbox, photos of sublimely pretty rooms leapt from your pages. Mario Buatta has accomplished this without artifice ("No Place Like Home," April). His décor is not only lovely but, more important, graciously comfortable. Pick any solid color, and the rooms will sing. May we have more beautifully decorated rooms, using all the wonderful, classic "stuff" that we have acquired, instead of bare bones? Rooms that have a light where needed, and a place to set a drink without requiring contortions. Some of us don't want to hear our departed relatives in the night bemoaning the fact that the beloved period pieces they left us are no longer considered fashionable.

**Vickie Murrill Karesh**
**Camden, South Carolina**

### CORRECTION

It came to my attention that I unfortunately miscredited the living room rug on page 204 in the Bel-Air house in the April issue ("Lessons in Geometry"). The rug was made by Martin Patrick Evan, not Elizabeth Eakins. I apologize for this inaccuracy.

**Charles Gwathmey**
**New York, New York**

### PICTURE PERFECT

I consider *Architectural Digest* a treasure. Most of us will never have these homes but consider ourselves wealthy just looking at them. The photography in your magazine should receive a special award—it is breathtaking. Every month sets a standard of excellence. Bravo to all of your photographers!

**Regina Jordan**
**Boston, Massachusetts**

### FOUR SEASONS TOKYO

We were delighted and honored to see Four Seasons Hotel Tokyo at Marunouchi featured in the May 2003 issue. Thank you for including us in this keepsake issue. However, we wanted to bring to your attention an error in the photo credits. The majority of the photos are the work of photographer Robert Miller. Two shots were contributed by Japanese photographer Koji Horiuchi. The magazine mistakenly credits another fine photographer, Jaime Ardiles-Arce. We believe it's important that Mr. Miller and Mr. Horiuchi, who captured the unique look and feel of the hotel, be acknowledged for their outstanding work in your magazine.

**Barbara M. Talbott**
**Four Seasons Hotels and Resorts**
**Toronto, Ontario, Canada**

### WORDS OF APPRECIATION

The May Great Design issue far exceeded any reasonable expectation. It was an apotheosis or fusion of design intellect that has transcended the ages. I simply cannot imagine life without the enrichment of this superlative publication. Since 1950 *Architectural Digest* has been a trusted companion and an inspiration. Over the years I have read your letters, and every creative point of view has been expressed—with an important exception: an acknowledgment of the inspired genius of the magazine's layout artists. The gifted individuals who make sense of its pages, issue after superb issue. A deep sense of gratitude goes likewise to the exacting photographers who provide us with visions in wondrous color. And last, the writers who give *Architectural Digest* its valued voice of experience. How fortunate are we to have the design sources and distributors who provide us with goods and materials our tools of trade. Connoisseurship has a safe harbor in your pages.

**Ralph d'Neville-Raby**
**Louisville, Kentucky**

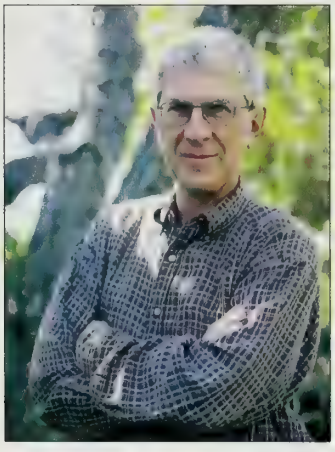
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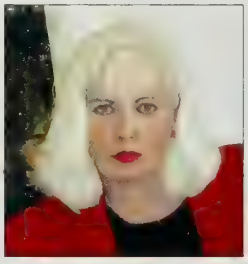


"I've been to Paris France and I've been to Paris Paramount," noted Ernst Lubitsch. "Paris Paramount is better." We're not sure we'd go that far, but the great director who brought us films like *The Merry Widow* and *To Be or Not to Be* had a point: Sometimes Hollywood artifice can seem more real to us than the real thing. We began exploring the world of set design nearly a decade ago, and since then we've spent a fair amount of time combing the back lots and soundstages where set designers practice their extraordinary craft, creating environments that can be every bit as much the stars of movies as the actors themselves—if you're in doubt, just think of Rome receiving Liz Taylor in *Cleopatra* or the spectacular fin de siècle decadence of Montmartre in *Moulin Rouge*. In this issue, as part of a special section on Hollywood, we visit the set of *Legally Blonde 2: Red, White & Blonde* (page 92), which has Reese Witherspoon's indefatigable Elle Woods taking on the legal and political establishments of Washington, D.C. Now *there's* a city that can appreciate the peculiar relationship between illusion and reality.

***Paige Rense**, Editor-in-Chief*



FRED LICHT ("Hollywood: Scene-Setting for Reese Witherspoon," page 92). Deep in a downtown L.A. soundstage, on the set of *Legally Blonde 2: Red, White & Blonde*, and just minutes into the photo shoot, photographer Fred Licht ran into a problem. "The power for our stage was linked to another nearby. They began shooting, and we lost our power." He reports that he and his crew were forced to "jury-rig the lights, scramble to find other circuits to plug into and completely rework our setup from scratch—and this was on a one-day job. Needless to say, we worked quickly and pulled it off." Licht, who lives in Los Angeles with his wife and three children, has photographed for the *Los Angeles Times* and worked as a television producer.



MARY E. NICHOLS ("Hollywood: Robert Evans at Woodland," page 86; "Imus in the Afternoon," page 144). "He's smart and *very* mischievous," contributing photographer Mary E. Nichols says about radio personality Don Imus, who opened the doors to the Connecticut waterfront home he shares with wife Deirdre. "He loves to stir the pot and test your knowledge of the world. Deirdre is the steadying influence. Extremely strong on her own." Of producer Robert Evans's Beverly Hills hideout, Woodland, she says, "You walk in and there's an air of mystery—as if there's something there that you can't see. It's enchanted, like its owner." When not photographing houses, Nichols is busy "falling in love with and renovating them. I just redid the former Malaysian Consulate in L.A. I think I'll stay there for a while."

JEAN STROUSE ("Hollywood: Amy Irving and Bruno Barreto," page 96; "Divine Inspiration," page 128). Contributing writer Jean Strouse, the author of *Morgan: American Financier*, ended up in two intriguing situations this month: having tea with Amy Irving and Bruno Barreto ("They're fun. They sat close together and spoke Portuguese to one another") and exploring a couple's restored 1,000-year-old abbey ("It would be great to gather up friends and rent it some summer").



ROBERT RECK ("Hotels: Rancho De La Osa," page 66). "It's a little window back in time," contributing photographer Robert Reck observes of the intimate Arizona guest ranch near the Mexican border known as Rancho De La Osa. "I took a break from photographing the suites and stepped outside. Up rides one of the ranch hands, looking like he's straight out of *Gunsmoke* or *The Magnificent Seven*: cowboy hat, rifle in holster, leather chaps and vest." Reck, a coauthor and photographer of *The Small Adobe House* and *Facing Southwest: The Life and Houses of John Gaw Meem*, noticed that the staff aren't the only ones who get into the spirit of the Old West. "By the way, the owner fits in perfectly. He'll often be found wearing similar garb."



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# DESIGNERS *at* LARGE

Our Editors Present Designers' Favorite Sources

## Brooklyn's Metal of Honor





A metal chair made at Frank's Specialty for Campion A. Platt

When **Campion A. Platt** was looking for a "great and detail-oriented" artisan to produce the metal pieces in his furniture line, Campion, he ended up at the door of **Frank's Specialty**, owned by Frank Caramanica, in Brooklyn, New York. "Frank is a craftsman at heart," says Platt (above, with Caramanica, left). "He has an ingenious knack for working out new and difficult details." Caramanica, along with his approximately 35 workers, makes custom pieces—furniture and architectural elements—using all types of metal in any finish his clients desire.

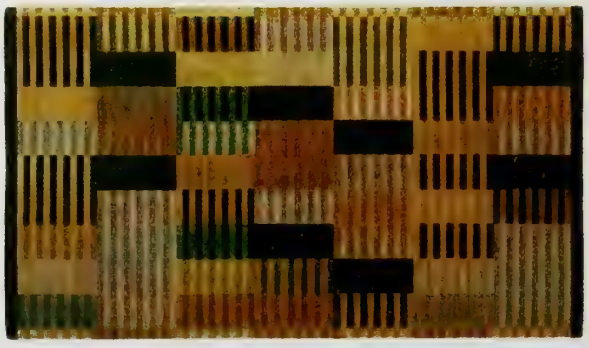
"This isn't just work," says Caramanica. "It's about being proud of what you do and creating something meaningful that people can use."

Frank's Specialty, 156 Hinsdale St., Brooklyn, NY 11207; 718-922-4505

## L.A. Floor Show

In 1997 John Patrick Dolan, Gregg Evan Lempp and Martin Keith Moore set out to offer designers "beautiful, hand-tufted custom rugs [right] at a reasonable price," says Dolan. Apparently, they've succeeded, as they just opened their fourth shop, **Martin Patrick Evan**, in West Hollywood, where they are pleasing clients, who include **Frank K. Pennino**. To the trade.

Martin Patrick Evan, 8665 Holloway Plaza Dr. West Hollywood, CA 90069; 310-360-0670



*continued on page 22*




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New York

# DESIGNERS at LARGE





## London Lights Up

For the Bermuda house of Catherine Zeta-Jones and Michael Douglas (*AD*, July 2002), London-based designer **Stephen Ryan** left the tropical isle for a source closer to home when it came to choosing lighting. "It's our first stop for traditional and reproduction lighting," Ryan (left, in the shop) says of **Vaughan**, which he has counted on for nearly two decades. "They've always been a front-runner."

Vaughan, G1 Chelsea Harbour Design Centre
Chelsea Harbour, London SW10 0XE; 44-20-7349-4600

"Mallett is an icon for everyone in design," says Alexa Hampton.

## A New York Welcome

Having graced stylish New Bond Street for almost 100 years, **Mallett**, the venerable and prestigious London antiques firm known for its opulent 17th-, 18th- and 19th-century furniture and art, has just opened in New York. The galleries, occupying three floors of a Madison Avenue town house, were designed to replicate 18th-century London rooms. Among the antiques in the new space is a grand secretary-bookcase (right), circa 1720, which was made in England. The entire exterior is decorated in gilt gesso, and its provenance begins with Queen Carlota Joaquina of Portugal. "Mallett is used as a reference by everyone who knows about furniture," says **Alexa Hampton**. "People who are looking for staggeringly beautiful, important pieces will always want to go there."

Mallett
929 Madison Ave.
New York, NY 10021
212-249-8783



*continued on page 2*


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## Palm Beach Classic

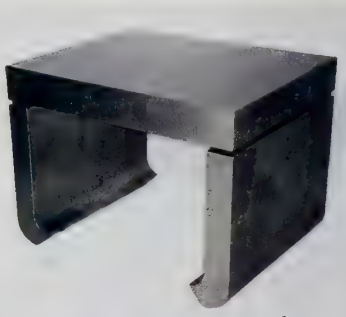


**Rose Penn Antiques** has been supplying the Palm Beach area with choice 18th-century European furnishings and accessories since 1989. But it's their selection of "tougher" Italian pieces that has **Scott Snyder** hooked.

"I was born and raised in Italy," says Andrew Pennacchi, who owns the shop with his wife, Rose Penn, "so Italian pieces appeal to me, but they have to be very, very unique." Snyder has admired items such as a Tuscan table, twin Venetian headboards and footboards, and carved marble columns.

"I like their point of view," says the designer (above, left, with Penn and Pennacchi), "and the shop is always jam-packed, chockablock with wonderful pieces—it's never staid."

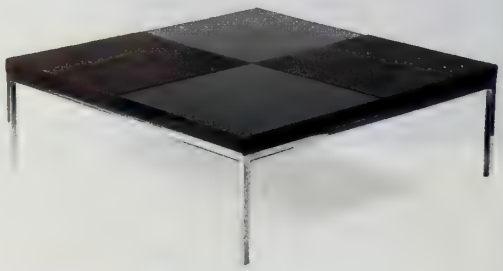
Rose Penn Antiques
301 S. County Rd.
Palm Beach, FL 33480
561-835-9702



## Design Magnitude

**James Magni** is constantly designing furniture, and since the creation of Los Angeles–based **Magni Classic** five years ago, the rest of us have been benefiting from his industriousness. This year he's added 35 new designs to his line, including the Scroll table (above) and the Cuba Libre (below), which can be used as a table or ottoman. "It's about pieces being flexible and having mixed uses," says Magni.

Magni Classic, 8127 Melrose Ave.
Los Angeles, CA 90046; 323-653-8228
www.magniclassic.com





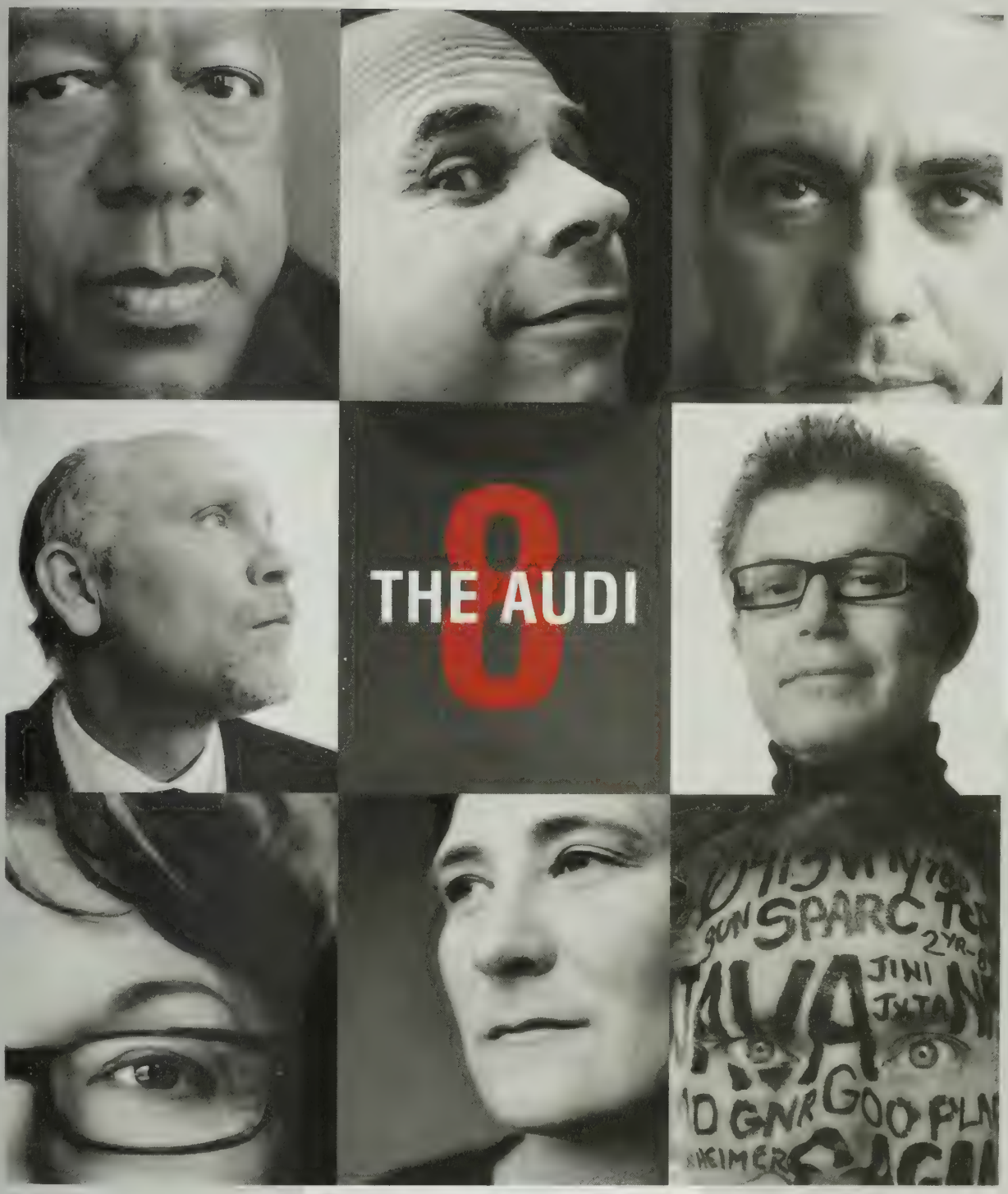



## Full Bloom

**Marston & Langinger**—London's one-stop shop for all things garden—has reopened its doors to a three-times-as-large space (left). Run by Peter Marston, known for his conservatories, and his wife, textile designer Susan Hirsh, the shop is a staple for designers, including **David Mlinaric**.

Marston & Langinger
192 Ebury St., London SW1W 8UP
44-20-7824-8818

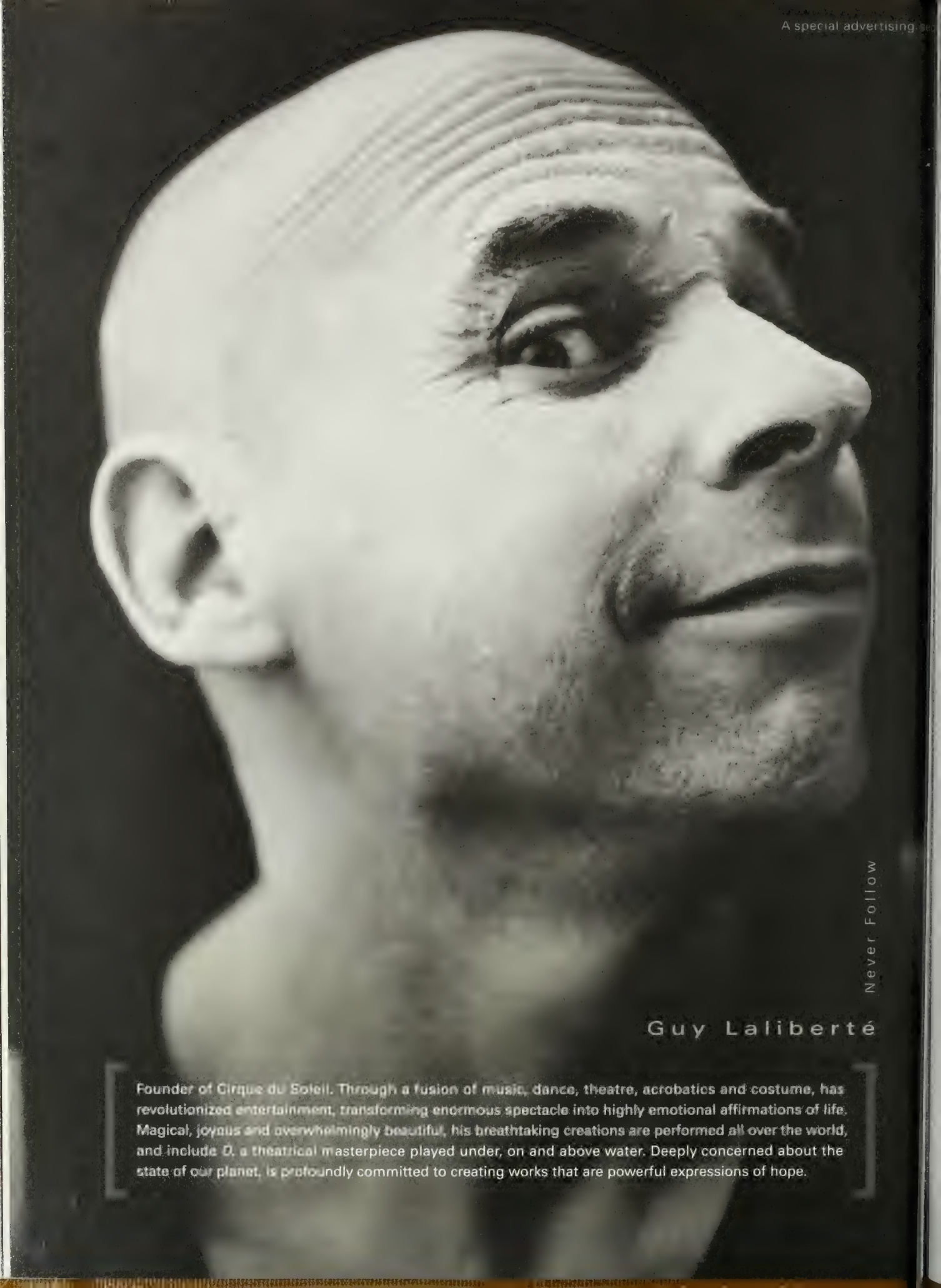
*continued on page 37*




# EIGHT INDIVIDUALS WHO NEVER FOLLOW

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Never Follow

Guy Laliberté

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Singer, songwriter. With her gifted voice and uncanny ability to reach into the heart of a song and realize its emotion, has garnered three Grammy® Awards, and is regarded as one of the finest vocalists of our time. Singing everything from country to pop to jazz to cabaret, is a musical nomad by choice, and considers her voice the distillation of who she is. Unexpected, unconventional, always brilliant and moving, wants more than anything that her music be a vehicle of compassion.

k.d. lang

Never Follow






Robert Johnson

Founder, Chairman and CEO of Black Entertainment Television (BET). By pioneering BET, the first network to target African-Americans, created the largest black-owned and -operated company in the country. As a result, has shattered countless barriers, including becoming the first African-American billionaire, and the first to gain controlling interest in an NBA team – achieving a lifelong dream. A visionary, considers creating economic opportunities for African-Americans his greatest accomplishment.

Considered an architect's architect, was recently awarded the commission of the century – the rebuilding of the World Trade Center site. Designer of some of the world's most provocative buildings, has virtually reinvented architecture, transforming sand and stone into spiritual structures that resonate profoundly with the heart. The first architect to be given the Hiroshima Art Prize for work that promotes peace, is relentless in his vision to create spaces that are positive responses to the brutalities that surround us all.

Daniel Libeskind



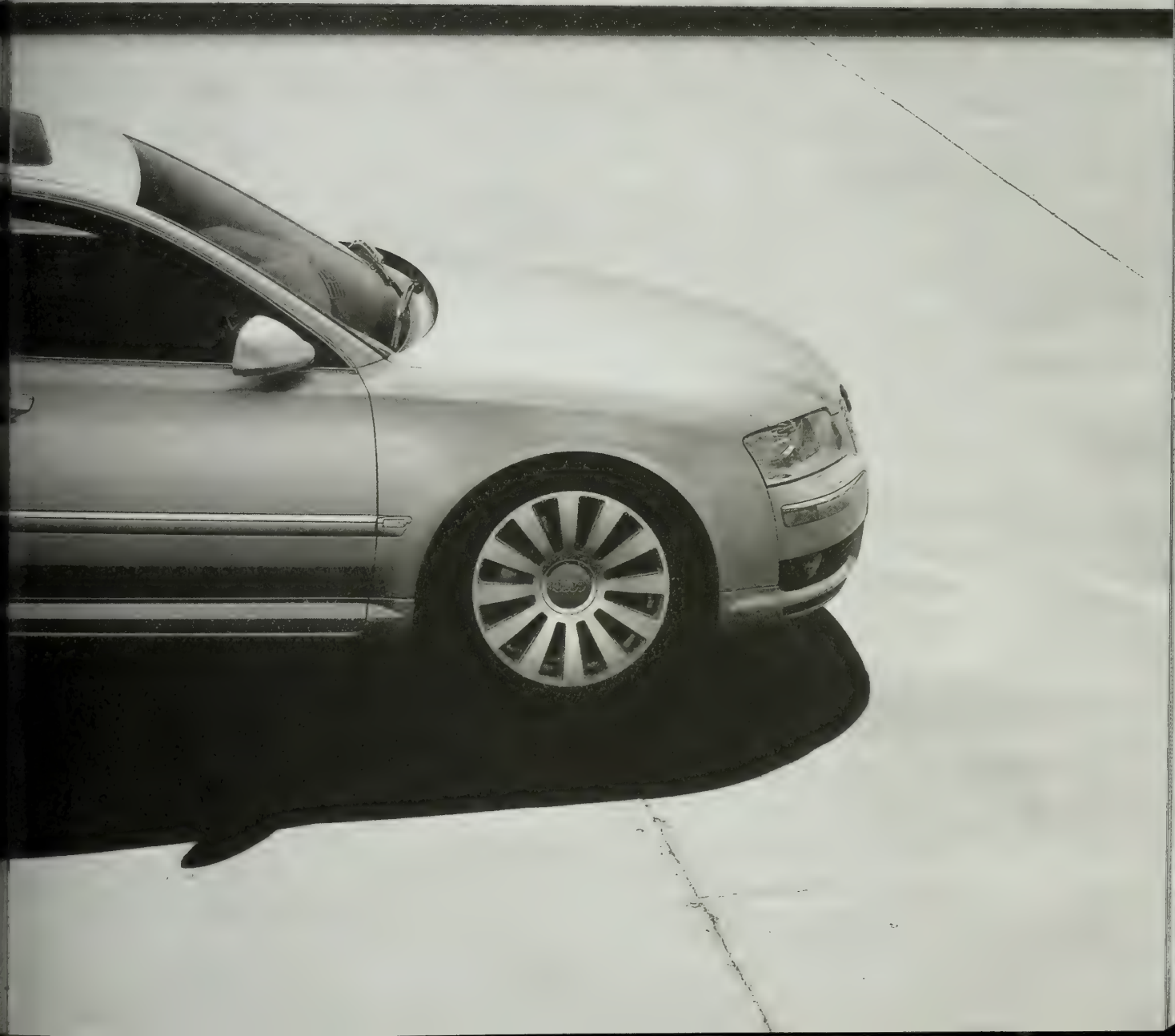
All the individuals celebrated here have one thing in common: They never follow. They break rules, smash borders, and question absolutely everything. It is a philosophy that is at the foundation of Audi. It is what has kept us on the leading edge of automotive design since 1899. And it is what has led us to this most extraordinary of cars: The all-new A8 L. The culmination of over 100 years of thinking outside the box, it is one of the most technologically advanced cars in the world. And everything about it attests to that fact.



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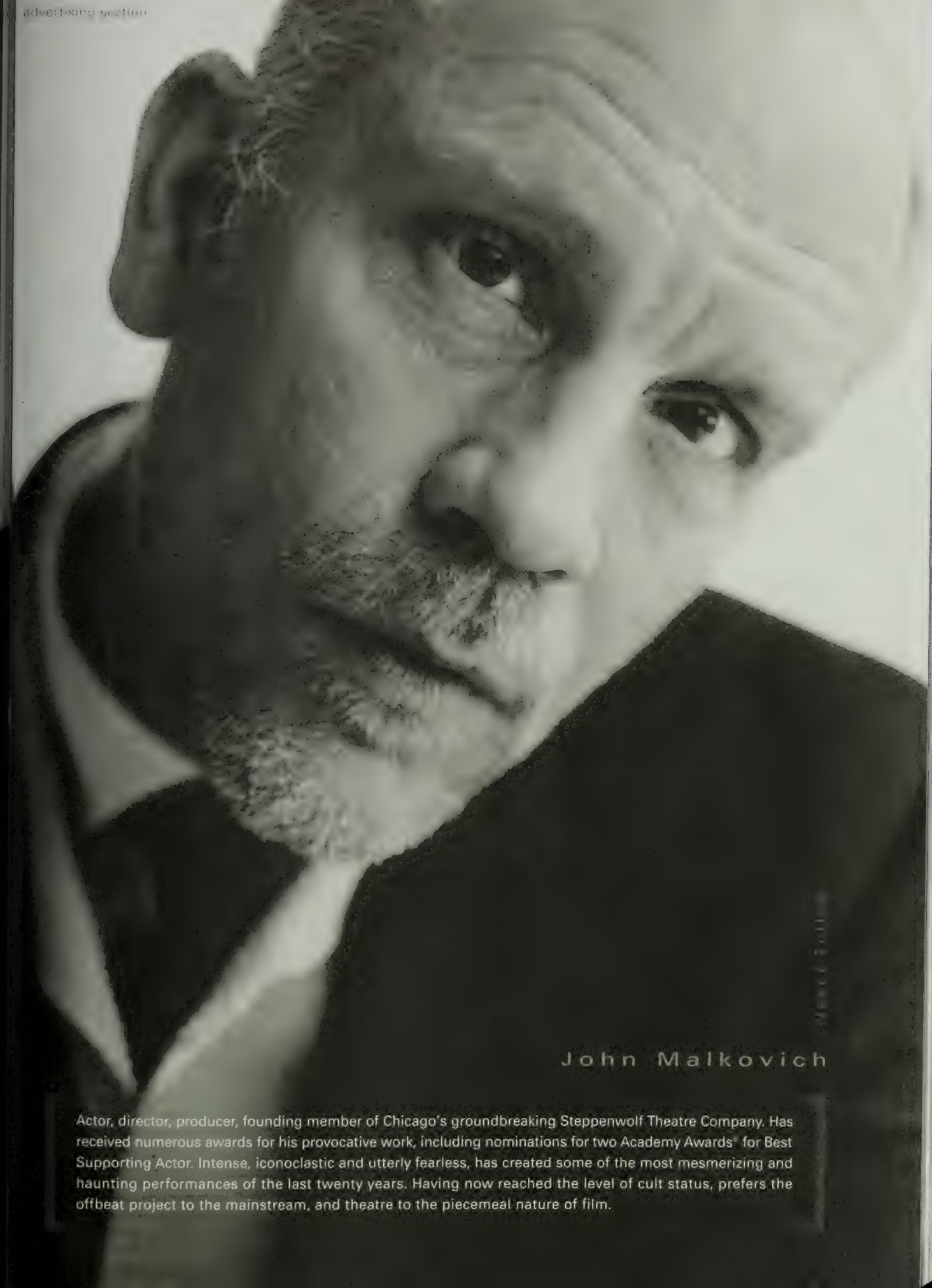


Never Follow

## Narciso Rodriguez

Fashion designer. Known for his exquisite tailoring and keen attention to detail, this Cuban-American wunderkind is considered a visionary for his streamlined, highly approachable collections. Never a fan of fashion that draws attention to itself, wants his creations to frame women, not distract you from them. Forever striving to strip his designs to their purest, most beautiful form, this gifted, giving artist has dedicated his life to empowering women through his work.

advertising section



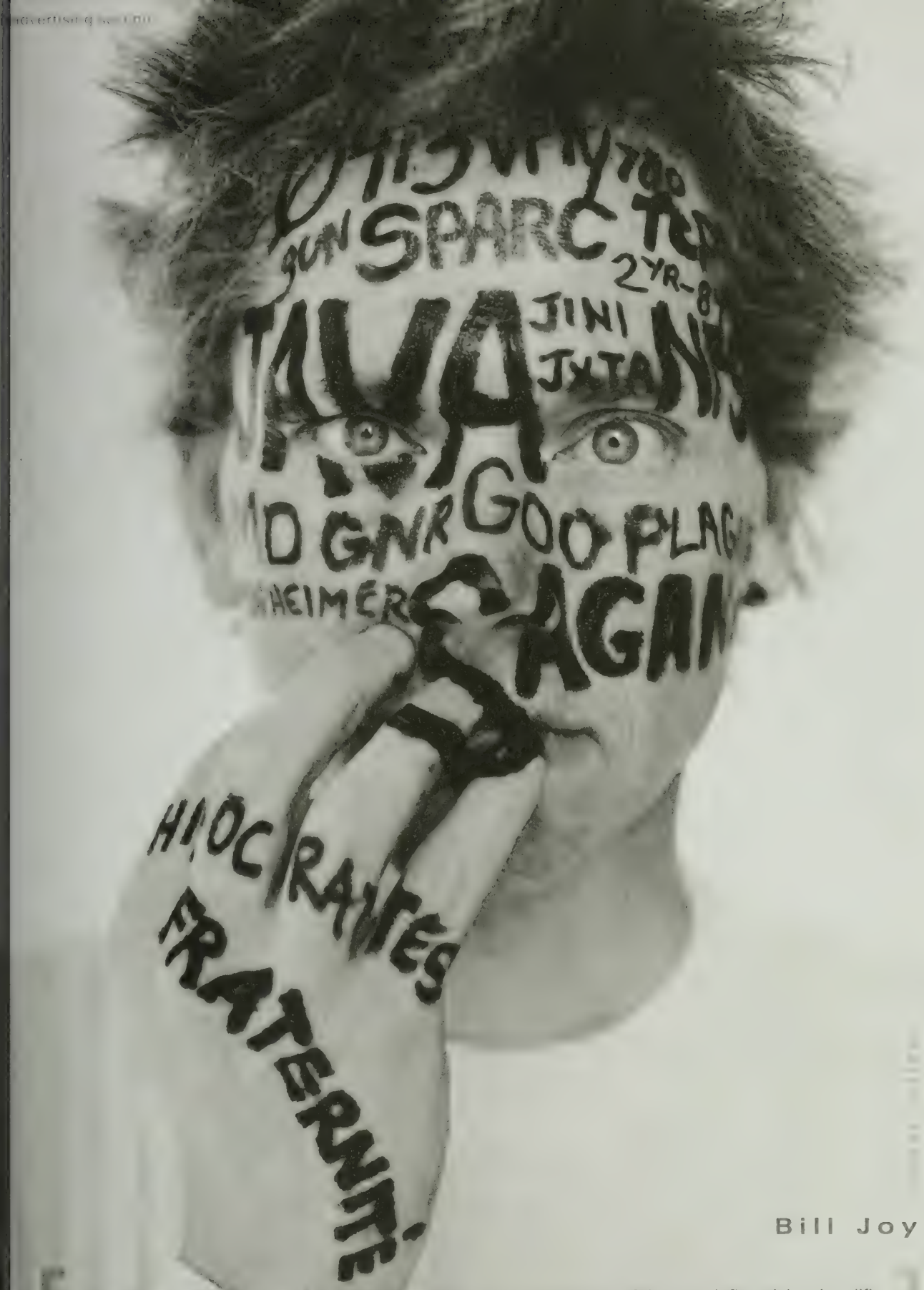
John Malkovich

Actor, director, producer, founding member of Chicago's groundbreaking Steppenwolf Theatre Company. Has received numerous awards for his provocative work, including nominations for two Academy Awards® for Best Supporting Actor. Intense, iconoclastic and utterly fearless, has created some of the most mesmerizing and haunting performances of the last twenty years. Having now reached the level of cult status, prefers the offbeat project to the mainstream, and theatre to the piecemeal nature of film.

Founder of Arts Opera Promotion, artistic light producer. Mixing the latest lighting technology with traditional painting approaches, has created a new art form, transforming ordinary buildings into shimmering dream palaces, and everyday spaces into radiant wonderlands. Believing that light is the source of all life, is committed to bringing wonder to the world through her larger-than-life illuminations. More than anything, loves turning ugly buildings into joyous cathedrals of light and color.

Lucette de Rugy






**Bill Joy**

Co-founder and Chief Scientist at Sun Microsystems, is considered one of the most influential and prolific inventors in the computer industry today. Hailed as "The Edison of the Internet," has helped design virtually every critical technology that is at the heart of the Internet, including JAVA and the UNIX operating system. A software wizard with breathtaking technological clairvoyance, cares greatly about the future of our planet, believing that what is needed most now is human, ethically responsible solutions.

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Meyerson Symphony Center, Dallas
June 18 – 24
*Inspired by Bill Joy*

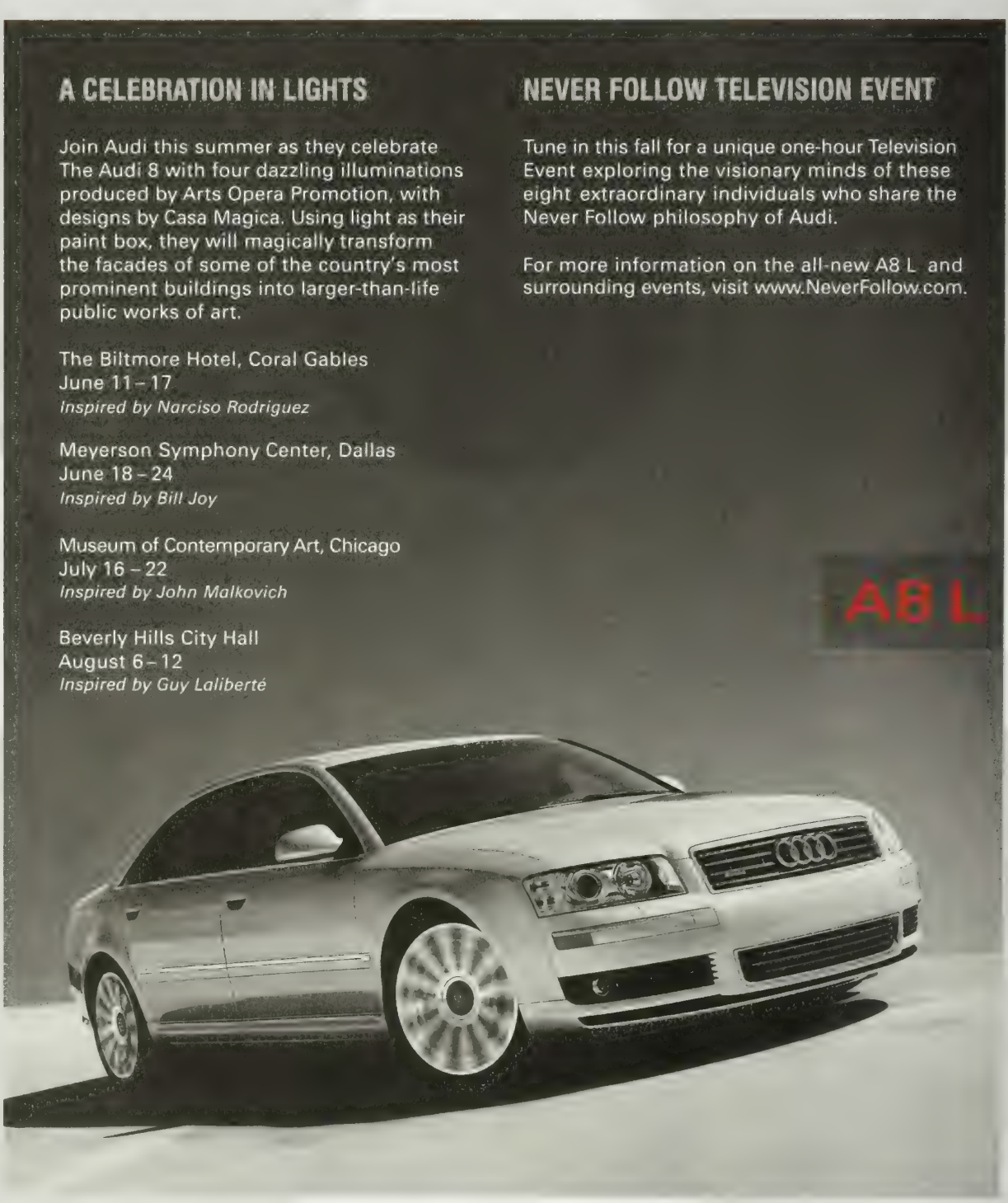
Museum of Contemporary Art, Chicago
July 16 – 22
*Inspired by John Malkovich*

Beverly Hills City Hall
August 6 – 12
*Inspired by Guy Laliberté*

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## In the Showrooms By Jeffrey Simpson



● **Lee Jofa**



● **Bennison**



● **Therien Studio Workshops**



● **Kathryn M. Ireland**

The design world's passion for retro has moved from the '50s to the '60s, as evidenced by the first collection of prints from Groundworks at **Lee Jofa** (212-688-0444). Called Carnaby Street, the line is based on the styles and colors of Swinging '60s London. *Monarch Print* (top), a linen, has a background of loosely sketched tartan overlaid with images of butterflies in vivid blues, reds and greens.

Origami, the new collection from **Therien Studio Workshops** (310-657-4615), opens at Holly Hunt in New York (212-891-2500) this month. Therien designer Robert Garcia named the collection after the Japanese paper-folding technique, he says, "to reflect the angular, folded quality of the wooden members." The Edo credenza (above) reflects this notion in its front panels, which are made of oak.

**Bennison** (New York, 212-223-0373; Los Angeles, 323-653-7277) has a number of new fabric designs in its distinctive traditional style. *Shalimar* (top) shows large fantastical blossoms and leaves that could be derived from crewelwork. It is printed on linen or silk in faded pink and pale green tones, on an oyster background, or in a bold red on oatmeal. *Summer Roses* has stripes of pink blossoms and leaves.

California designer **Kathryn M. Ireland** (310-315-4351) has introduced a new collection of fabrics with woven patterns. *Oscar* (above) is a plaid linen inspired by traditional horse blankets; it is available in a red-and-blue combination, in red, gray and blue green, and in green and blue. In *Otis*, the texture of chenille stripes alternates with a flat weave in monochromatic colors.

*continued on page 38*


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# DESIGNERS at LARGE

## Pictures of Home



From 1890 to 1900 a homeless man, Fritz G. Vogt, wandered on foot through the western counties of New York drawing detailed scenes of the farms, houses (above) and businesses (right) he saw. **"Drawn Home: Fritz Vogt's Rural America,"** organized by the Fenimore Art Museum, Cooperstown, New York, and exhibited at the American Folk Art Museum through September 21, features 26 of his architectural illustrations.



American Folk Art Museum, 45 W. 53rd St. New York, NY 10019; 212-265-1040

## Strong Impressions





A 19th-century garden seat, above, and an 1850 lady's chair, at Carling Nichols

One evening, as suggested by a client, **José Solís Betancourt** drove past **Carling Nichols**, in Washington, D.C., and saw "a terrific green-lacquered armoire glowing in the window. I knew the rest of the store would be equally exciting—and it was." Owners Nancy Carr, Judy Wood and Michaela Keeling travel to China for the 18th- and 19th-century furniture that's "impressive enough to design rooms around," says Betancourt. □

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# Berkshire Byways

## Arthur Dunnam Finds Folk Art and More in the Massachusetts Countryside

Text by Amanda Vaill/Photography by Billy Cunningham





THE MASSACHUSETTS Berkshires are blessed with a landscape not unlike that of England's Cotswolds: a country of rolling hills, patched with tilled fields and pastures and crisscrossed by stone walls, that tempt travelers to linger and visitors to stay. There are picturesque villages to look at, full of white clapboard houses clustered around church steeples, and summertime, in particular, offers a progressive fête champêtre of diversions. Choices range from the established festivals of Tanglewood (music), Jacob's Pillow (dance) and Williamstown (theater), to museums like MASS MoCA and the Clark Art Institute, to historic sites such as Edith Wharton's estate The Mount and the Hancock Shaker Village. Add to that the two-and-a-half-hour driving time from either New York City or Boston, and you have a nearly irresistible weekend destination—as Arthur Dunnam, design director of Jed Johnson Associates, can attest.



With good friends living on the edges of the Berkshires, Dunnam is a frequent visitor to the area; and he's living proof that, while you can take the boy out of the showroom, you can't take the

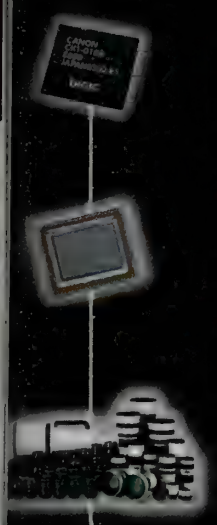
*continued on page 42*

### THE SPLENDID PEASANT

**ABOVE LEFT: On his trips to the Berkshires, Arthur Dunnam stops by the shop for American folk art. ABOVE: The designer holds a 19th-century weathervane. LEFT: A rooster weathervane is perched in front of a penny-toss game board.**

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**Top: Shops line Railroad Street in the town of Great Barrington, Massachusetts.**

*continued from page 40*

showroom out of the boy. The designer, who has built a reputation for the sensitive handling of period furnishings, often mingled with art or crafts, finds his trips to the Berkshires are all the more enjoyable when he can prowl through the region's remarkably eclectic collection of antiques shops and decorative-arts dealers. "The unexpected thing about shopping in the Berkshires is that the range of objects is so diverse," he says. "It's not just folk art or American antiques."

An ideal day's itinerary for Dunnam starts in the tidy and relatively untouristic village of South Egremont, just off Route 23, the main road into the Berkshires from New York's Taconic Parkway. A rustic barn houses the first shop on his list, The Splendid Peasant, owned by Kitty and Martin Jacobs. "Their things are just lovely," says Dunnam. "Some of them are extremely important pieces of American folk art, and some of them are simply

*continued on page 44*

DONALD McGRORY

**Above Left: The Railroad Street storefront. Above: The shop offers "small to medium-size antique rugs in an array of styles," says the designer.**

DEK TILLETT

**Below Left: Dek Tillett demonstrates silk-screening to Dunnam in the on-site factory. Below: Custom fabrics, including hand-pulled stripes.**





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THE LAND ROVER EXPERIENCE

*continued from page 42*

wonderful decorative objects. I've bought some of both here." He mentions an American flag made from roofing nails and a collection of antique game boards; today he's particularly drawn to a fanciful mechanical shooting gallery figure ("I love its angularity," he says) and a hand-carved turn-of-the-20th-century rocking horse that looks like a Brancusi. But then there are the antique clockfaces and barber poles, the ships' figureheads and cigar store Indians, the beautiful painted chests and the weathervanes.






## SUSAN SILVER ANTIQUES

**LEFT: Dunnam and owner Susan Silver discuss a circa 1800 Swedish Empire giltwood mirror, which hangs above a Regency sofa/games table made of mahogany.**

**ABOVE: A sign on Route 7 in Sheffield, Massachusetts, beckons visitors. BELOW: A range of European furniture, objects and light fixtures fills one room of the shop.**



"I always bring my camera," says Dunnam. "That way I can take lots of pictures, show them to clients and come back and buy."

Next he drives into Great Barrington, a slightly gritty small town that is the somewhat surprising host to Donald McGrory Oriental Rugs. "You'd expect to find American hooked rugs here, and McGrory has them," Dunnam says. "But he also has wonderful antique Persian and Caucasian carpets, as well as American Indian rugs, in medium or smaller sizes, all of them extremely well priced. And he's very reliable about dates and origins." McGrory draws merchandise from all over America and also does restoration work on-site.

Dunnam's next stop is on Route 7, south of Great Barrington, just outside the vil-

*continued on page 46*

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## CUPBOARDS & ROSES

**ABOVE: Housed in a clapboard building, the shop is located on South Main Street. BELOW: Scandinavian antiques, mostly painted, are displayed in the two-story space.**

*continued from page 44*

lage of Sheffield, where, he says, Susan Silver Antiques carries "unexpected things in high style." The modest clapboard house is "literally packed to the rafters," as Dunnam describes it, with 18th- and 19th-century furniture, objects and light fixtures. Finds include giltwood Regency bull's-eye mirrors, Imari



**LEFT: "Their pieces work in a country setting but are sophisticated enough for the city," says Dunnam, looking over a painted Mora tall case clock.**

jars ("They'd make beautiful lamps," he says), French botanical and bird prints, chairs, chests and armoires. Dunnam's favorite item is a spectacular Swedish Empire mirror with a Garden of Eden motif carved into its overpanel, but he also likes the English slate obelisk, with its faux-porphyry panels, on the table beneath it. "I've bought some wonderful chinoiserie lacquered tables here, and

*continued on page 48*






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KUTTNER ANTIQUES

**LEFT: American antiques share space with reproduction pieces in the shop, which also carries "really special American hooked rugs and accessories," says the designer.**

terns to choose from." Although the Tilletts (Dek and his wife, Kathleen, run the business) are known for their striking, bold palettes, Dunnam says, "You can do your own mix," if you want something subtler. And now, since the Tilletts have started manufacturing printed paper for lampshades, light fixtures can boast shades from the Tillett Tots collection—a line

*continued on page 50*

*continued from page 46*

beautiful porcelain lamps," says the designer.

Not far from Susan Silver's shop, Dunnam leaves Route 7 and crosses a bucolic bridge arching over a river toward his next destination. In the middle of a field, looking for all the world like an agricultural outbuilding, is the factory and shop of Dek Tillett, makers of hand-silk-screened fabric. "They do the most terrific custom-colored patterns, hand-pulled stripes and prints," explains Dunnam, "and they'll do them on canvas for outdoor use. There's an enormous array of pat-






**ABOVE: The Upper Sheffield Bridge stretches across the Housatonic River.**

## SOURCES IN THE BERKSHIRES

1 **The Splendid Peasant,** Route 23, South Egremont, 413-528-5755; www.splendidpeasant.com. *American folk art*

2 **Donald McGrory Oriental Rugs,** 24 Railroad Street, Great Barrington; 413-528-9594. *Antique carpets*

3 **Dek Tillett Ltd.,** 1373 Boardman Street, Sheffield; 413-229-8764. *Custom-printed cotton fabrics and printed lampshade paper*

4 **Susan Silver Antiques,** Route 7, Sheffield; 413-229-8169. *English and Continental antiques*

5 **Kuttner Antiques,** 576 North Main Street, Sheffield; 413-229-2955. *American antiques, hooked rugs and reproductions*

6 **Cupboards & Roses,** 296 South Main Street, Sheffield; 413-229-3070. *Antique Scandinavian furniture and accessories*




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## Shopping

*continued from page 48*

of sharp, witty patterns with a contemporary feel.

Looping back to Sheffield brings Dunnam to his last two stops. Cupboards & Roses, the first of them, is owned by Edith Gilson, who sells serene Scandinavian antiques of very high quality and Neoclassical restraint. Here Dunnam zeroes in on a 1770 Danish armoire he finds "extraordinary. It was painted over multiple times, and they've carefully flaked off all the recent paint to get to the original finish. See how soft and powdery it is?" he points out. "Almost tactile. And I love the Vitruvian scrollwork on the top." He also likes Gilson's collection of 19th-century German slipware. "It has a wonderful patina—a kind of crackle to the glaze. And the color's so vibrant."

Up the road in a converted 1840s barn on North Main Street, Kathy Immerman, owner of Kuttner Antiques, has assembled an eclectic mix of furniture and objects: 18th-century English chairs, weathervanes, early-20th-century metal toys, an early-19th-century reverse-glass painting of a ship, an English carved lion. In addition, she sells American folk art and a small collection

"The range of objects in the Berkshires is so diverse. It's not just folk art or American antiques."

of carefully crafted reproduction furnishings, including tiger-maple tables and painted Windsor chairs with hand-rubbed finishes that are "a terrific value," says Dunnam.

Concluding his business with Immerman, Dunnam points his car north, back the way he came. He's been shopping hard all day, and now he needs nourishment. There are, he says, "two outstanding restaurants in Great Barrington—Pearl's, an American restaurant, and Verdura, which is Italian. They're not what you'd expect to find in a country town—they're much better than that."

But then, that's true of everywhere he's stopped today. □

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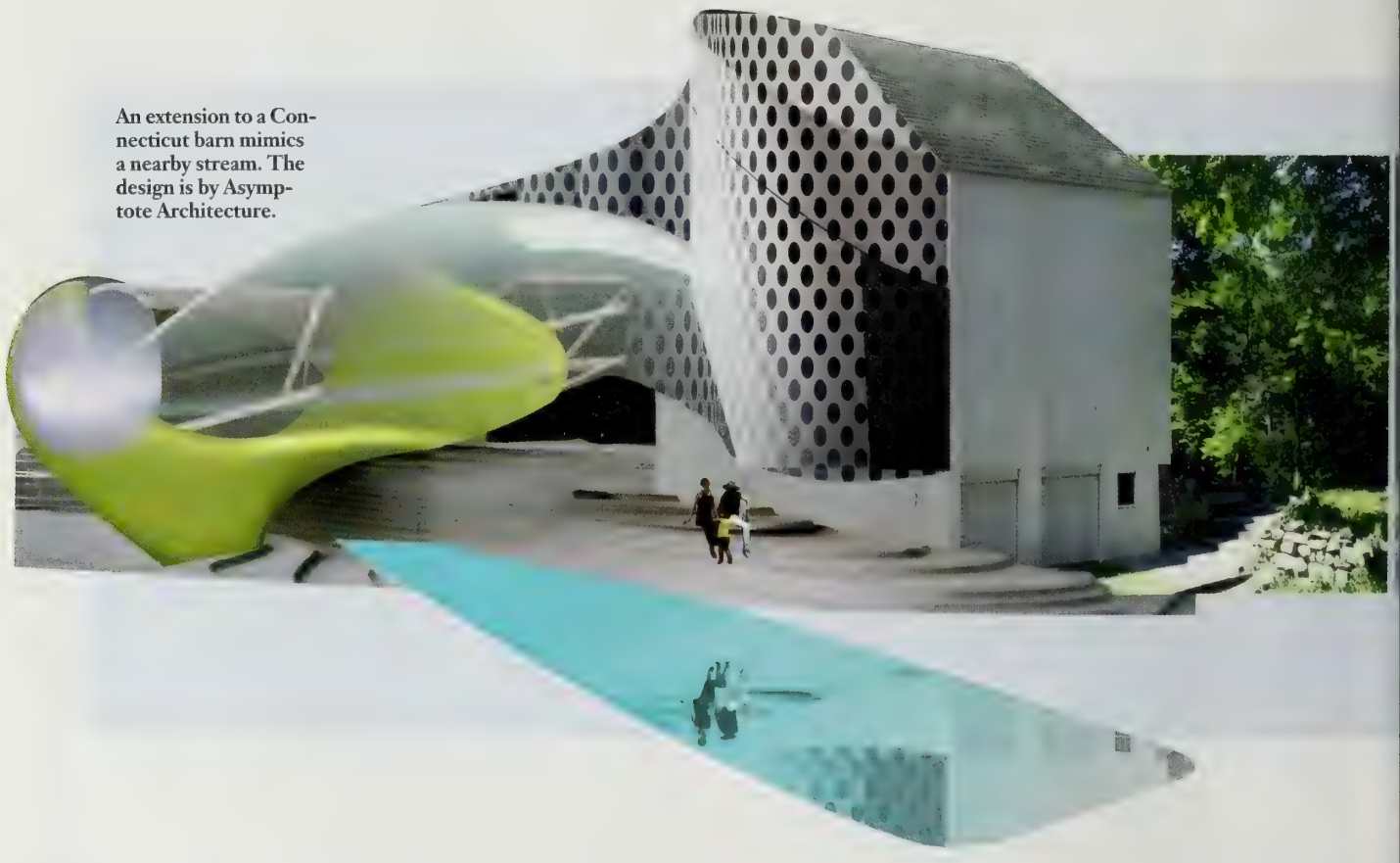
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# Virtual Poetry

## Blurring the Boundaries Between the Digital and Physical Realms in Connecticut

Architecture by Asymptote/Text by Joseph Giovannini



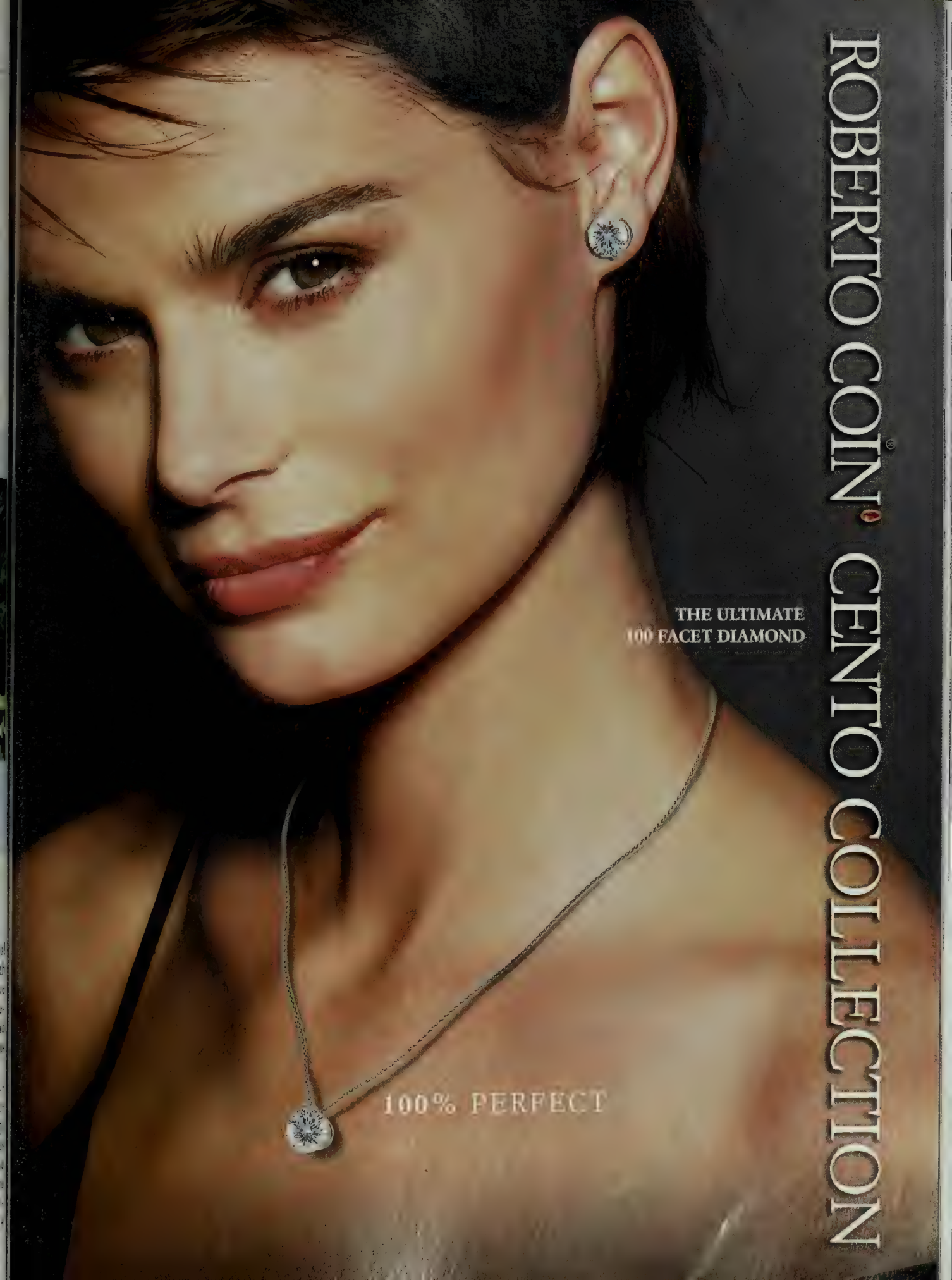
An extension to a Connecticut barn mimics a nearby stream. The design is by Asymptote Architecture.

BUCKMINSTER FULLER, wizard of architectural technology, once observed, "If you can do it, it's natural." The visionary who pioneered the geodesic dome and Dymaxion car did not think technology worked against nature but for it, part and parcel of the global whole. Many architects who built both before and after Bucky agreed, designing machines in the garden—glass-and-steel structures that worked with, and within, the landscape, protecting occupants from the elements yet offering them easy access to the out-of-doors. The technological house could be ecologically sound and poetically gentle.

Over the last decade the paradigm in avant-garde design has undergone a radical shift from the old to the new machine, from a mechanical to a digital model, and not just in classrooms and edgy lofts on gritty urban frontiers. In rural Connecticut, on a wooded site with a stream running through it, New York architects Hani Rashid and Lise Anne Couture created a computer-generated design for a country house. Bucky would want one: An asymmetrical glass dome mushrooms up from a swirling pod of lightweight concrete and bridges over a lap pool toward an undulating, glass-surfaced structure that springs out of the original barn. Porous to nature, with glass membranes sensitive to light, the house was designed as a complement and respondent to nature, not as an opponent.

The client, Frederieke Taylor, regularly exhibits digital art in her Chelsea gallery. Her stable of artists includes Rashid and Couture, of the SoHo-based firm Asymptote Architecture, which has de-

*continued on page 54*


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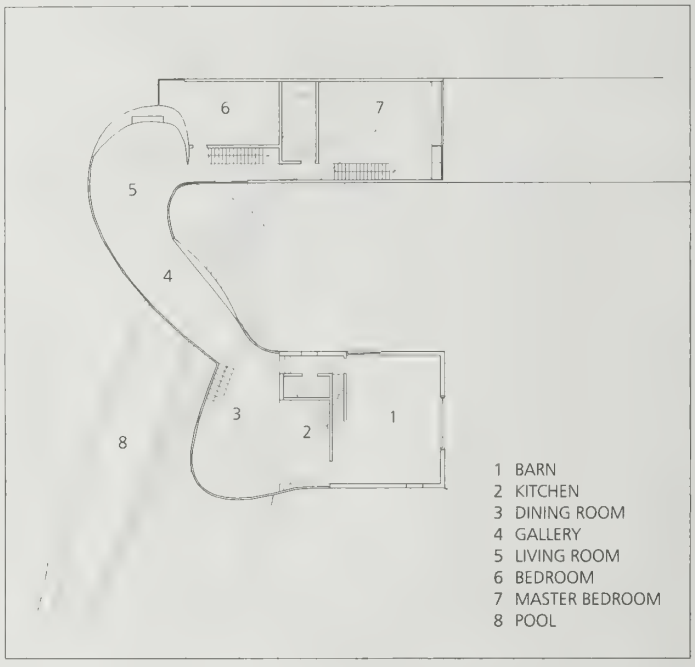
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Menlo Park with bookcases by Rick Lee in Carnival Oyster with Orange ultrasuede pillows ©2003 American Leather

*continued from page 52*

signed projects that blur the distinction between the digital and physical by creating hybrid spaces fusing both realities. In one installation, acquired by New York's Museum of Modern Art, abstract curvilinear shapes transform themselves on computer screens in hypnotic loops reflected in a grouping of semitransparent glass planes: The viewer steps between the planes into filmy, ephemeral environments animated with ghostly, turning images. The architects are among a handful of designers using computers as a design tool rather than as an instrument of office production—a vanguard is researching and inventing how digital IQ can be harnessed to shape buildings. The film animation programs Rashid and Couture frequently use have enabled the architects to propose and build sinuous and complex forms that verge on the organic.

Taylor, who over the last two decades commissioned a series of cutting-edge New York apartments as her family grew, wanted to remodel and expand the barn as a country house. "What appealed to me was Hani and Lise Anne's ability to apply digital technology to the kind of down-to-earth practical issues that a barn renovation requires," says Taylor. "I was intrigued to see what they would come up with in the white-clapboard world of New England."




**The floor plan shows how the seamless, curved gallery space, which bridges the stream and melds with the pool, is intended to reconcile the old and the new structures.**

Besides its bucolic charms and the New England backdrop, the property came with an artistic pedigree: Jackson Pollock and his artist friends used to show movies on Saturday nights in the barn, so the place was imprinted with a memory of heady times and rollicking weekends.

Scientists have used the computational powers of computers to understand complex natural phenomena inaccessible to linear logic and mathematics, and Rashid and Couture have been experimenting with computers to forge an architecture difficult to achieve by wielding a simple pencil. But unlike those architects who, believing technology is an end in itself, create self-centered gizmos featuring bells and whistles, Rashid and Couture seek to ally technology with nature. Rather than upstage the barn and landscape, the couple intend to design a building that will grow from the barn and enhance nature. Ideally, the building might even constitute a next evolutionary step beyond the machine-inspired buildings that have, in the right hands, forged a relationship with the landscape.

> Jackson Pollock and his artist friends used to show movies in the barn, so the place was imprinted with a memory of heady times.

"Whether it's a piece of furniture or a house, we want to humanize dwelling through the use of electronic technologies—through the overlap between the real and the virtual," says Rashid. "I think we can develop a more provocative and powerful interface between the sublime aspects of nature and the poetic aspects of technology. We don't want to treat nature as a picture-window cliché but to heighten its character."

The architects started their design at the barn, approaching it as an *objet trouvé*. "We tried to stream the house out of the 1960s film-based world of modern art into one based on digital art," says Rashid. The architects grow the addition from the barn's façade and shed roof, which remain intact. Like a river, curves flow toward the glass bridge, which contains the gallery and the living and dining zones. The bridge allows circumferential views that include the sky through specially insulated curved glass. Sensors in the glass façades just behind the barn open and close "printed" electronic portholes, allowing transparency or opacity in the barn's volume. The architects also programmed sound into the building, channeling the murmur of the brook and the rustle of the trees through the house via digitally augmented transmissions.

"In the same way the barn was a place for friends coming together to watch movies, the glass bridge over the pool becomes an event space for gathering over dinner and for viewing art," says Rashid. "We wanted to create a country house that would reconcile the 19th-century pastoral romantic tradition with new technological realities so Frederieke could escape into both nature and art. It's a summer place, but one that moves beyond the image of Walden Pond." □

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# Harry Schnaper

## Combining a Sense of Humor and a Disciplined Eye



By Nicholas von Hoffman

HARRY SCHNAPER JOKINGLY TELLS his clients, "I'm the treat you get for being successful." He is a man with an enthusiastic and expansive personality who says of himself, "I am Sunday's child, witty and wise and good and gay."

As an interior designer, he was, nevertheless, a late bloomer. With an older and a younger brother, he describes himself as having been in the "distressed middle po[illegible] that doesn't seem to [illegible] indefatigable optimis[illegible]

"I'm a total baby b[illegible] "My parents met at the[illegible] War II in a bar in Balti[illegible] where I was born. My moth[illegible] Red Cross. My father was a [illegible]

Growing up, he kept his yen for interior decoration to himself. "I got the decorating bug when I was a kid because my mom liked to do it. Although not a professional, she always had a project going. When I was applying to college, I had a stack of catalogues from all the art schools that offered interior design courses, but they were hidden under the spare bed in my room. I just didn't have the nerve to tell my father that I wanted to go to art school and be a decorator. It would have been tantamount to coming out. So I went on to the University of Maryland and wound [illegible]p with a psych degree with a teaching [illegible]rtificate in special ed."

The next step took him yet farther [illegible]y from interior design. "Being at the [illegible]l of the Save the World genera-

*continued on page 58*



**ABOVE LEFT: For an apartment in Manhattan, Harry Schnaper (above) raised the master bedroom ceiling and, with Paul Van Eyre, designed the bed, table and cabinetry (see *Architectural Digest*, February 1998).**



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*continued from page 56*

tion, I went to teach special education in an all-black school in downtown Baltimore. I loved teaching; I loved the kids. The problem was the faculty hated me. I finally decided, after three years of teaching, I'm going to quit."

Schnaper's next stop on the railroad of life was San Francisco. "It was the mid-'70s—time to go to California." At that moment, "culinary arts were all the rage," he explains, "so I enrolled in culinary school." His new career had scarcely begun when, he says, "I realized that I hated cooking. I have a very unsophisticated palate. But the experience put me in contact with all kinds of food people, and I went off to be a waiter and a bartender and to run around San Francisco.

"Lo and behold," he recalls, "one of my friends and I cooked up a plan that we'd move to London and start a consulting firm for British investors who wanted to open American-style restaurants. Good idea, absolutely 10 years too early. The food revolution didn't come to Britain until much later." The failure hardly daunted Schnaper. "England was very dark and depressed, but it was the height of the punk period. I was younger. I had a good time. I was waiting on tables and tending bar. I lived in a council flat in Chelsea that was nine pounds a week. But my birthday was looming, and I thought, I'm going to be 30, and here I am, a waiter in a foreign country. The old decorating bug came back and bit me. I said to myself, 'I never, ever did anything about that, and I still think I can do it.'"



**LEFT: Schnaper chose a minimalist palette for the library of an Upper East Side apartment (*AD*, December 1994). "I don't like too much little stuff crowding the picture."**

So Schnaper enrolled at the Chelsea School of Art. "Two years later—two years of waiting on tables and tending bar at night and spending all day at a drawing board—I graduated with a degree in interior design." A gust of wind found him in New York, where he landed a job, in effect an apprenticeship, with Gay Matthaei. After nearly four years with her, he got an interview with Robert Metzger. "He was quite a flamboyant character," he remembers. "I was

*continued on page 60*



**ABOVE: Schnaper expanded RCA Music Group chairman Clive Davis's New York City apartment, where he used cobalt structural glass in the kitchen (*AD*, May 1998).**



**RIGHT: "[illegible] was to create a [illegible] theatrical, stage-set [illegible] transition from the upper to the lower level," he said of Davis's staircase well, which is paneled in macassar ebony.**


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*continued from page 58*

petrified when I went to meet him, and he was totally charming. I wound up going to work for him. He was in the process of changing his style to period rooms—the English country look, French furniture. Everything was Euro and *Bonfire of the Vanities*. I worked for Robert for three years, until we had a difference of opinion about my salary and I got on my high horse and left."

Schnaper started out on his own with nothing except free office space. "I had decorated a friend's apartment as a favor, and she paid me back by giving me a room. She said, 'Take it for six months, open your office and see if it works.' I was cocky because I didn't have the kind of overhead that other people had. I could take risks. So Harry Schnaper, Inc., was born. It was all hand to mouth, but it was fun."

Today, he says, he finds he has to overcome difficulties that didn't exist a few years ago. Just as 100 years ago the middle classes began to dress like the rich, now their homes often look like those of the wealthy, and that's a problem. "It's harder and harder to find unique stuff. The magazines print something that's unique, and the home furnishings stores are right on top of it, ripping it off. It's very difficult to convince a client to spend the kind of money that you have to spend to buy fine furniture when you can buy the knockoff."

Yet the special ed teacher in the designer lives on. (Even now he donates his services to the Doe Fund, which assists the homeless.) "I could argue both sides, because part of me thinks, Why shouldn't people have better-designed products and more interesting furniture at a price that they can afford? But on the other hand, I resent it because it makes my job much more difficult!"

Yet Harry Schnaper is unsinkable. "I've got enough work to keep the office going." He keeps his overhead low and his staff small. "I'm still in the same building on Madison Avenue that I started in. I'm just not interested in having a big, fancy office."

> "It's harder and harder to find unique stuff. The magazines print something, and the home furnishings stores are ripping it off."

However Schnaper does it, anyone who sees his work will agree he succeeds at it. "Production is really what interior design is about. It's sort of like cooking. You have to get it all hot on the table at the same moment. I have a good little team, and we have fun. It's a business where, if you don't have a sense of humor, you're sunk." Harry Schnaper is most definitely afloat. □



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# His Majesty's Silver Service

## George III's Magnificent Collection Dazzles at Waddesdon Manor

Text by Elizabeth Lambert/Photography by Andrew Twort





**George III's resplendent silver dinner service is now displayed at Waddesdon Manor in Buckinghamshire, England. LEFT: Festoons adorn a wine cooler. BELOW: A sauce boat. BOTTOM: The house was completed in 1889.**

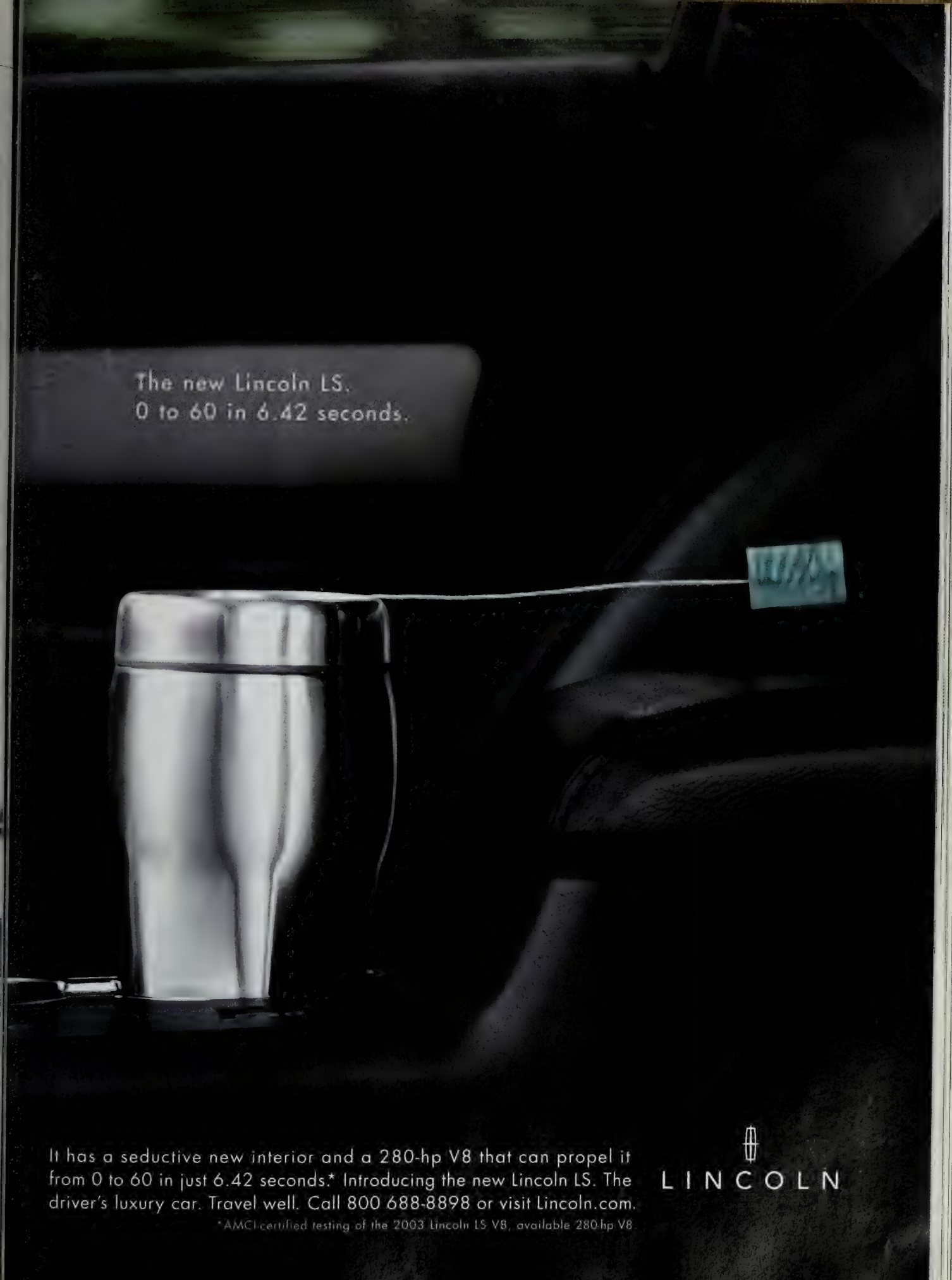
SHOWING OFF IS AN HONORABLE AND fine art, rarely done better than at the royal dining tables of late-18th-century Europe. Courtiers and aristocracy observed from the back of the room, waiting to be impressed by the dress, deportment and ranking of guests, the lavish menus, the king's appetite, the silver in the latest fashion. All would be tomorrow's gossip.

A meager feast meant little money, little power. The greater the dazzle, the stronger the negotiating hand. Silver was a tool of diplomacy, and the electors of Hanover were well equipped for the game. The court already had four dinner services—one gold and three silver—but when the French Neoclassical style became popular, another was essential. How else to keep up with Catherine the Great but to have silver that would make hers look old-fashioned?

The elector, better known in his parallel role as George III of England, may have been losing his colonies and may have preferred a simple family life, but silver was still a necessity. His tastes were refined; he sought out the best and ordered from Louis XVI's goldsmith Robert-Joseph Auguste, who had, not so coincidentally, also made silver for Catherine

*continued on page 64*






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LINCOLN

*continued from page 62*

the Great. It was this new dinner service that was used at Hanover.

Some 150 years later the Hanoverians sold the silver to museums and private collectors, one of whom kept the largest portion of George III's splendid service in a bank vault in London for 25 years. When word went around that it might be for sale, Jacob Rothschild listened.

Lord Rothschild is a patron on a princely level, and he had wanted to make a major acquisition for Waddesdon Manor, the magnificent 19th-century Rothschild house in Buckinghamshire, now the property of The National Trust (see *Architectural Digest*, January/February 1980). A Rothschild family trust purchased the silver. Teamwork by Lord Rothschild, silver experts Philippa Glanville and Alain Gruber, designer David Mlinaric and architect Peter Inskip resulted in the creation of the perfect setting for the service—the White Drawing Room.

The main table there is a semicircle, a frequent 18th-century design device, which put the king center stage. Side tables hold dessert, chilled wine and glasses for footmen to bring to the thirsty guests, who were obliged to propose a toast, down the wine and hand back the empty glass. They became inventive with multiple toasts.



The silver is set out *à la française*, the etiquette of the late 18th century, with all of the serving pieces on the table for full effect as guests arrived. A pair of soup tureens stand at either end of it; a large tureen is in the center; other dishes are laid out symmetrically. This let guests help themselves, feel the heft of the pieces and admire the details that continued even underneath.

This is glamour for any century. A viewer today could be one of those 18th-century courtiers observing the scene. It could be the moment before the king arrives, and the room could soon be filled with the rustle of silks, the discreet shuffle of footmen, the rich aromas as silver lids are lifted, the chatter of flirtations. At the center of it all is the dazzle of superb silver. □

*Waddesdon Manor is open from Wednesday through Sunday, and bank-holiday Mondays, from April 2 to November 2. For more information, write to Waddesdon Manor, near Aylesbury, Buckinghamshire HP18 0JH, England; call 44-1296-653211; or visit www.waddesdon.org.uk.*

**Hanoverian and Parisian goldsmiths, including the renowned Robert-Joseph Auguste, crafted the silver. ABOVE RIGHT: The service is set out in the White Drawing Room. BELOW: The Neoclassical pieces are engraved with the king's cipher and royal crown. BELOW RIGHT: Baron Ferdinand de Rothschild built the manor to hold his collections.**





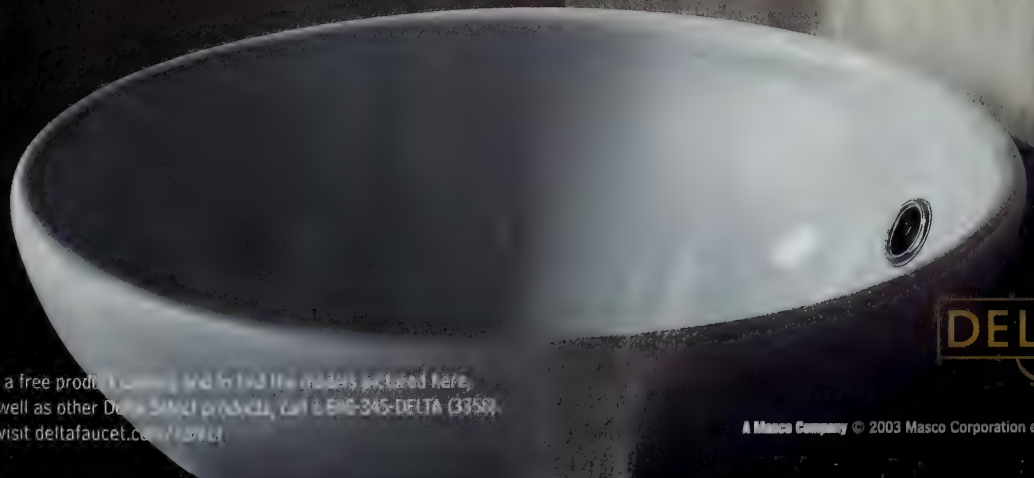


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# Rancho De La Osa

## An Adobe Guest Ranch in Arizona Summons Up a Bygone Era

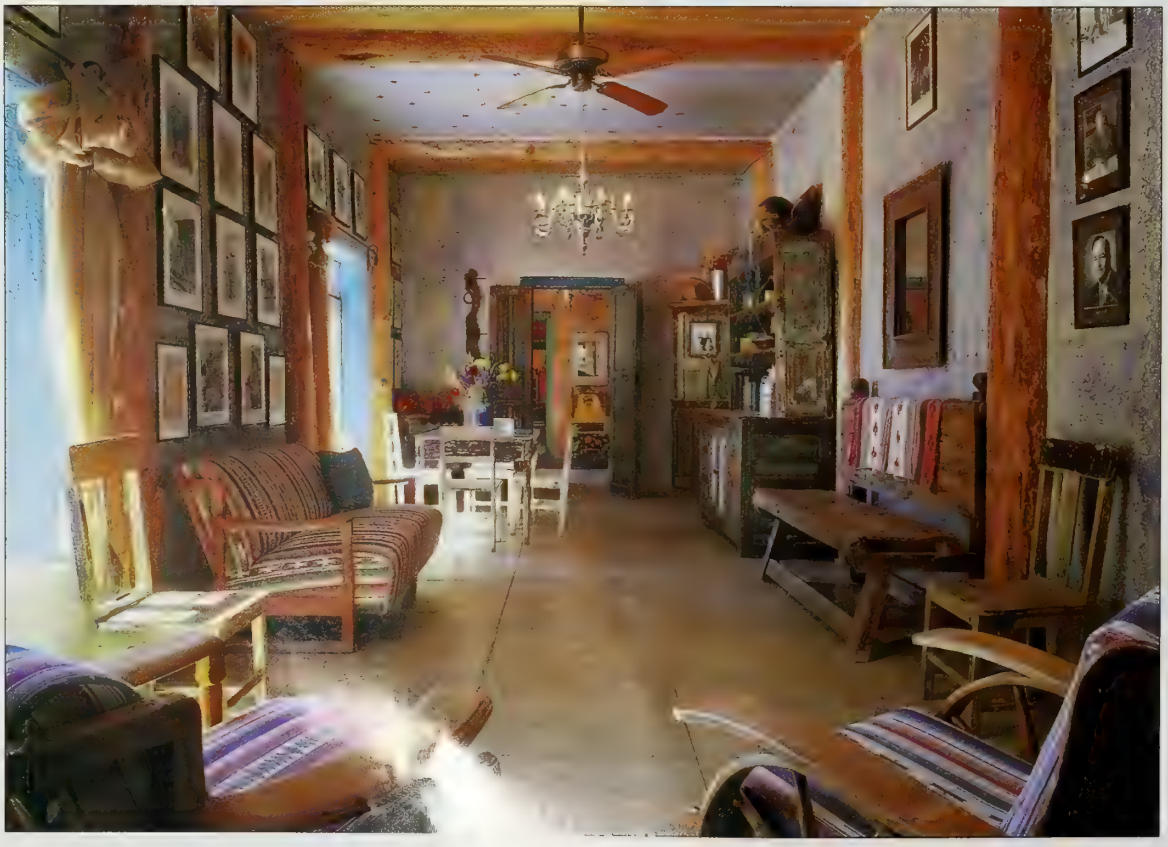
Text by Jeff Turrentine/Photography by Robert Reck

If you're driving south on Arizona Highway 286 from Tucson toward Rancho De La Osa Guest Ranch, try to time things so that you get there just as the sun is going down. Saturated with gloaming, the rock and sand and mesquite of the high Sonoran Desert emit a soft purple light that ends abruptly at the plane of incandescent red-orange sky above it, transforming the entire horizon into a miles-wide Rothko canvas. A few miles north of Rancho De La Osa you'll catch a twilit glimpse of majestic Baboquivari, the 7,730-foot peak believed by the Papago Indians to be the home of the god of creation. Then, as the first desert stars begin to blink, you'll finally run out of America and arrive at this serene, historic guest ranch in the remote border town of Sasabe.

"See that one saguaro up there on the ridge?" asks Rich-

*continued on page 68*





**Above:** The front entrance of Rancho De La Osa, an 18-room guest ranch in Arizona on the Mexican border that has been in operation since the 1920s. **Left:** In the blue room hang photographs of visiting celebrities and politicians of the past.


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*continued from page 66*

ard Schultz, pointing to a lonely pillar of cactus about a hundred yards away from where he's standing near the ranch's stables. "On the other side of it is Mexico."

Schultz and his wife, Veronica, bought Rancho De La Osa in 1996 as grateful escapees from the daily grind. (Both had been lawyers in Kentucky before retiring to Arizona in 1992.) Since then they've combined their noblest restorative and imaginative impulses to create a desert retreat where guests can soak up the southwestern experience in an art-filled adobe compound with roots stretching back to the 18th century, when Jesuits erected a two-room outpost here as a trading post and way station for weary missionaries.

Beginning around the time of the Civil War, a greatly expanded Rancho De La Osa (*osa* means "she-bear" in Spanish) began to function as a working cattle ranch, at one point comprising more than three million acres. Over the next 70 years it would change hands several times, shrink-

*continued on page 72*



**LEFT: Antique Puebla tiles embellish a 1940s fireplace in the Hacienda's sitting room. An untitled granulated-sugar-and-mud artwork depicting a horse and rider is by Jimmy Lee Sudduth.**

"We started putting in architectural details that had never been there before. I don't have the time to be a purist."



**Richard Schultz, who owns the property with his wife, Veronica, designed the interiors. RIGHT: In the dining room of the main building, the Hacienda, Schultz opted for bright hues to "stimulate appetites and ward off evil spirits."**



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**ABOVE LEFT: The guest quarters celebrate traditional adobe design with Pueblo-style vigas and few windows. ABOVE: A guest suite. Ralph Lauren Home bedcoverings.**

**LEFT: One of four rooms for guests in the west wing, which was used as a church and school in the 19th century. The fireplace occupies the space where the pulpit stood.**

*continued from page 68*

ing considerably before finally opening its doors as a guest ranch in the 1920s. In 1935 the property was purchased by Dick Jenkins, who with his twin sister, Nellie, had been running the ranch's day-to-day operations. One of the bondholders who helped finance Jenkins's purchase was none other than Henry Morgenthau, President Franklin Delano Roosevelt's treasury secretary and an architect of the New Deal, who had been a visitor to the ranch on a number of occasions.

Sitting in a corner salon of the Hacienda—Rancho De La Osa's main house, where meals are taken and much of the guest socializing takes place—Richard Schultz surveys the photographs of the political heavyweights who helped turn the ranch into a kind of Democratic Party desert headquarters during the 1940s and 1950s. Frequent guests included Senators Edmund Muskie, Ernest McFarland and Carl Hayden; Supreme Court Justice William O. Douglas; and Morris Udall, who represented his Arizona district in Congress for three decades. High on a wall—just a smidgen above everybody else's photograph—is the glowering visage of another guest, a gentleman from Texas named Lyndon Baines Johnson, his features already marked by the lean and hungry look that would guide him into power. (Johnson's eventual vice-president, Hubert Humphrey, was also a regular.) The Schultzes live in a lavender-colored adobe house behind the Hacienda that was once owned by Adlai Stevenson; William Clayton, who aided in drafting the Marshall Plan, had a house nearby.

Today's guests, regardless of party affiliation, hike and ride horses along the same brushy trails explored by postwar power brokers during their well-deserved vacations, eat in the same grand dining room (with its long pine tables crafted by locals during the Great Depression) and socialize over drinks in the

*continued on page 74*

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*continued from page 72*

Cantina, erected in the early 18th century and believed to be one of the oldest buildings in the American Southwest. Menus and pourings have changed substantially—Veronica Schultz is a gourmet cook and her husband an oenophile who can barely contain his excitement upon discovering a new wine—but the sense of leisurely communion, heralded by the tolling of the dinner bell, remains. The couple's admirable historicism, while evident in everything from furnishings to architectural details to their endless anecdotes, is always subjugated to a single imperative: to make sure their guests relax.





**LEFT: "Mostly, we drink tequila there," jokes Veronica Schultz of the circa 1725 Cantina, where guests can drink, dance and play games. BELOW: Rancho De La Osa's brand.**





**LEFT: Eucalyptus trees, believed to be about 100 years old, and a century's worth of paddle cactuses flourish and tower over the guest ranch's pool and hot tub.**

**ABOVE: "We have access to 130,000 acres of rocks, bogs, buttes and creeks in the high Sonoran Desert," says Richard Schultz. "It's definitely challenging for horse and rider."**

Things almost didn't turn out this way. When Richard and Veronica Schultz were first shopping around for an inn or bed-and-breakfast to run in their retirement, their realtor hesitated to show them the property, which had deteriorated greatly since its heyday. "We drove up, and there was trash everywhere: tires, bathtubs, you name it," remembers Veronica Schultz. Nevertheless, in her mind's eye she could see "the way it used to look. I loved all the eucalyptus trees. And it was so quiet; you could hear the birds as they flew by—not their singing but their actual wings as they fluttered. I sat in the back of the car and thought, Hmm. I could live here."

Surprising no one more than themselves, they signed the contract and got to work. "There were plumbing and electrical problems," recalls Richard Schultz. "Roofs were caving in. The lime content and pH factors in the walls were substantial; they were decimated, practically exfoliating. All the floors were covered in 12-by-12 acrylic tiles. Underneath that was mastic. Once you got that off, there could be anywhere from five to 15 coats of blood-red paint—that sort of angsty,

*continued on page 76*

# Dear Ketel One Drinker
# Thank you.

*continued from page 74*

penitential, self-flagellating Spanish red." All of the ranch's 18 guest rooms had to be redone.

Fortunately, Schultz—the sort of non-architect who nevertheless makes references to architects like Luis Barragán and Ricardo Legorreta in casual conversation—was up to the formidable task of returning Rancho De La Osa to its former glory. "It was in such disrepair, it was tragic," he remembers. "But when a property is in that kind of shape, you have two choices. You can either bulldoze it and start all over, or you can understand its shortcomings and see them as beautiful and work with them. You can actually turn them into a context."

Ancient adobe was bermed to prevent moisture from penetrating the foundation; floors were stripped; Pueblo-style vigas were installed in the ceilings; walls were painted with as many as nine coats until just the right hue was found.

And then, says Richard Schultz without shame, "we started putting in architectural details that had never been there before. I don't have the money or the time to be a purist; I'm not trying to be totally accurate, historically." In this spirit, the Schultzes felt free to furnish rooms with antiques and artworks collected during their travels all over the world, not just from Mexico and the Southwest. Pillows might be covered with swatches of African cloths. A Mexican retablo might hang above a Mennonite bench. Desert landscapes and Navajo textiles mingle with bold contemporary canvases and pieces of folk art.

Guests at Rancho De La Osa find peace in an ongoing series of small, perfect experiences. The invigorating shock of seeing a cobalt-blue bench against a pink adobe wall. An owl, its wingspan startlingly wide, swooping down from a tree to hunt for field mice at dusk. The gentle whinny of a horse in the stable. The clean smell of rain after a flash late-afternoon thunderstorm. Richard Schultz notes that he and his wife were never especially fanatical about southwestern art before moving to Arizona a little more than a decade ago. "We'd go to a gallery and see these colors—these pinks and reds and oranges and purples and blues—and they almost seemed surreal. You'd see them and think: How did this guy come up with them? Then you come here, and you really do see them. It's the color of the sky, the color of the rocks when the sunlight hits them.

"There's a distilled beauty here," Schultz continues. "Even if you have to work for it. This is by no means a gentle country. But if you approach it with an open mind and spirit, it'll start giving back to you." □

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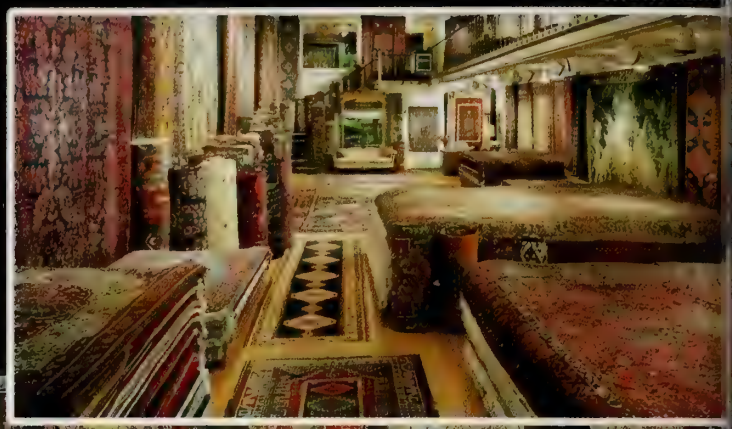
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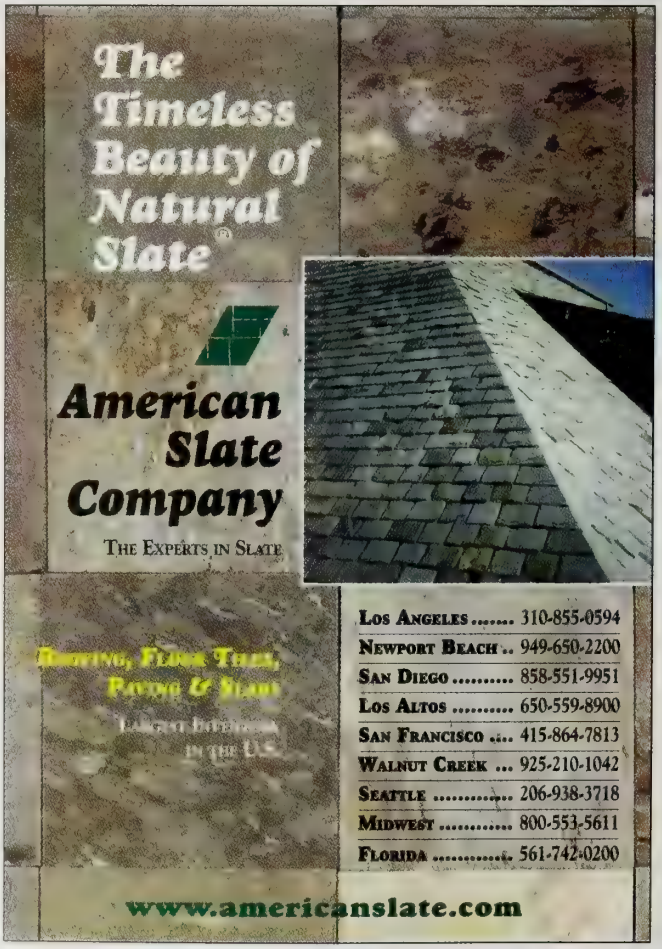
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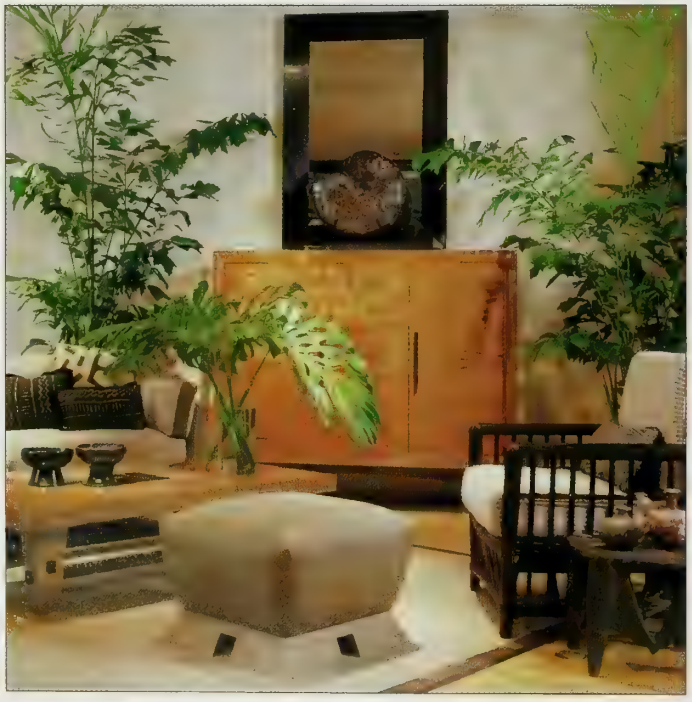
## Offering a Fresh Perspective on Décor, Los Angeles Style

Text by Jeffrey Simpson
Photography by Jim McHugh



**The striking façade of Los Angeles's Pacific Design Center conceals a bounty of decorative contents.**

During Hollywood's first five decades—before the days of filming movies on location—glamour, romance, terror and the march of history were all summoned up on movie sets that re-created *Gone With the Wind*'s Atlanta or the mean streets of *West Side Story* inside buildings that presented a blank face to the world.



MIMI LONDON

**Above: Furniture by local designer Nick Berman, a rattan chair by Fong Brothers Company and an African stool are suited to London's aesthetic.**



KNEEDLER-FAUCHERE

**Below: Light streams in through an atrium near the showroom's entrance. Inside, several furniture lines made in Southern California are displayed.**

It is appropriate, therefore, that the raw material of the domestic fantasies spun by Los Angeles interior designers for their clients is located in two gigantic opaque geometrical buildings—one sheathed in blue glass, one in green—which hold a riotous jumble of everything that can make up the real-life stage sets we call home.

Popularly called the Blue Whale, the Pacific Design Center's blue building was created by noted architect Cesar Pelli in the 1970s; the green structure was added in the late '80s. Containing more than 130 showrooms spread over 1.2 million square feet, it dominates the landscape of tiny, stylish West Hollywood.

California-based Kneedler-Fauchère is one of the largest and oldest showrooms in the design center, and for Harry Lawenda, who with his wife, Dorothy, opened the Los Angeles showroom around 1960, the resemblance between the design center and

*continued on page 80*

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*continued from page 78*




## GIATI

**LEFT: A towering display features Giati's Paradiso side table and Hepplechip dining chair, and the Savannah outdoor chair by The Wicker Works.**

## COWTAN & TOUT

**Modern fabrics by Larsen are available along with the firm's more traditional lines. BELOW LEFT: Larsen's *Kaleidoscope* on Gibson Studio's Deco chair.**



the old movie soundstages is more than accidental. "Years ago the movies had gobs of money to spend on sets," says Lawenda, "and they brought wonderful craftsmen here who could create very sophisticated furniture. When location filming started in the 1960s, those people were out of work; some turned to private clients, and some became antiques dealers. Those worlds melded when a client would see four antique chairs and say, 'But I need 12!' A tradition was born, and Southern California became known as a center for the best furniture in the world."

The Lawendas pioneered the idea of a showroom representing many different companies, according to George Massar, president of Kneedler-Fauchère, and many of the companies they represent have origins or make their furniture in Southern California. Dessin Fournir, for instance, manufactures its urbane modernist pieces and modified traditional styles in Los Angeles, while the Paul Ferrante company, which made its name as an antiques dealer on Melrose Place over 40 years ago, makes reproductions of chandeliers and furniture on a baronial scale.

At the Mimi London showroom, on the first floor of the PDC, as the Pacific Design Center is known, Mark Boone, London's partner, characterizes the space as a "boutique atelier." "Because of Mimi's own strong, direct furniture designs in wood and stone," Boone says, "we like to think of the other people we represent, such as Elizabeth Eakins, who has hand-dyed, handwoven rugs, and Chelsea Editions, which creates the finest embroidered linens in the world, as artisans, not manufacturers."

London worked with the late Michael Taylor, originator of the overscale California Look, and Boone calls her current Walnut Collection "a distillation of her work up until now. It's particularly western," he says. "The faceted carving of the furniture brings out the natural beauty of the tree trunk."

Giati would seem to be the quintessential Los Angeles showroom because it makes and represents mainly outdoor furniture. Although manager Chris Pre-



### MICHAELIAN & KOHLBERG

**The New York–based firm aims to bring high-quality rugs in contemporary styles to Los Angeles. LEFT: Brightly colored carpets, many from Tibet, fill the showroom.**

### TODD HASE

**BELOW: Hase's signature modern designs, such as the Gerard sofa covered in a silk-and-mohair blend and a macassar ebony low table, define the space.**



jean says they ship their pieces all over the world, she concedes that their clients in the entertainment industry are especially interesting. California designers such as Ron Wilson and the firm Hendrix/Allardyce, Prejean says, find that "entertainment people are not tied to tradition, and that's good for their designers—they can be creative and flamboyant. For some of our outdoor umbrellas, for instance, designers have commissioned fringe in orange, purple, scarlet and lime."

Todd Hase, furniture designer and owner, with his wife, Amy, of a new PDC showroom, as well as a flagship showroom in New York's D&D Building, summons up the Los Angeles tradition invoked by Harry Lawenda when he says, "We've always had our upholstery factory in Los Angeles because the city is so well known for the quality of its craftsmanship." Hase's custom-made furniture, with its '40s modernist lineage, is usually shown in larger sizes in Los Angeles, because, according to Hase, "everything that's commissioned out of L.A. is bigger than the pieces ordered out of New York."

*continued on page 82*










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**Museum of Contemporary Art Chicago**
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**August 6-12**
**9:15pm-1am**
**Beverly Hills City Hall**
**450 North Crescent Drive**
**Beverly Hills, California**
Inspired by Guy Laliberté

Audi




*continued from page 81*




CHRISTOPHER NORMAN WEST

**LEFT: Double doors open to the inviting space, which showcases reproduction and contemporary furniture, rugs and hand-painted wallcoverings.**

## The L.A. market is "spread out," says Christopher Norman, "with lots of style possibilities."

Christopher Norman, whose traditional wares encompass antique reproductions, fabrics and lighting, opened his showroom two years ago, having established showrooms in New York and London over the past decade, and he concurs about the significance of size in Los Angeles. "It is different here," Norman says, "both because the market is spread out, with lots of style possibilities, and because the space for our showroom is more than twice what we have in New York. This means that we not only have the work of companies like Budji, whose furniture in pressed bamboo and textured bamboo is particularly suited for outdoor settings, but we have the room to show the work of young designers such as Christopher Chew and R. C. Byers. They have new takes on classically modern styles, and they're full of life."

Rusty Arena is a Houston-based artist and designer, whose wallpapers Norman describes as "classical in imagery but with textures that are completely modern," and he points out that the work of these young designers is turning up in the New York market. "It's not as though the East Coast is just traditional and L.A. is only modern; today there's flow back and forth."

Cowtan & Tout, which is under the British parent company Colefax and Fowler, and includes Larsen, founded by Jack Lenor Larsen, and Manuel Canovas, has had a presence in the Pacific Design Center since 1994. "We feel that a best-seller is a best-seller everywhere," says Key Hall, the company's chief executive officer. At the same time, Hall adds, "Los Angeles may not be as focused on printed fabrics as New York, so, while we don't want to lose our identity and the Cowtan & Tout reputation on the West Coast, we have established a boutique in the showroom for the Larsen modernist designs."

At the rug showroom of Michaelian & Kohlberg, a firm based in New York, manager Charles Baker says that there has been "a lack of modern rugs in Los Angeles, and we're trying to correct that. We find that as well as designers working in a contemporary style, a lot of people who like traditional furniture want contemporary rugs." A particular favorite is a rug with small images of palm trees on it, and as Baker says fondly, "It doesn't get any more California than this." □

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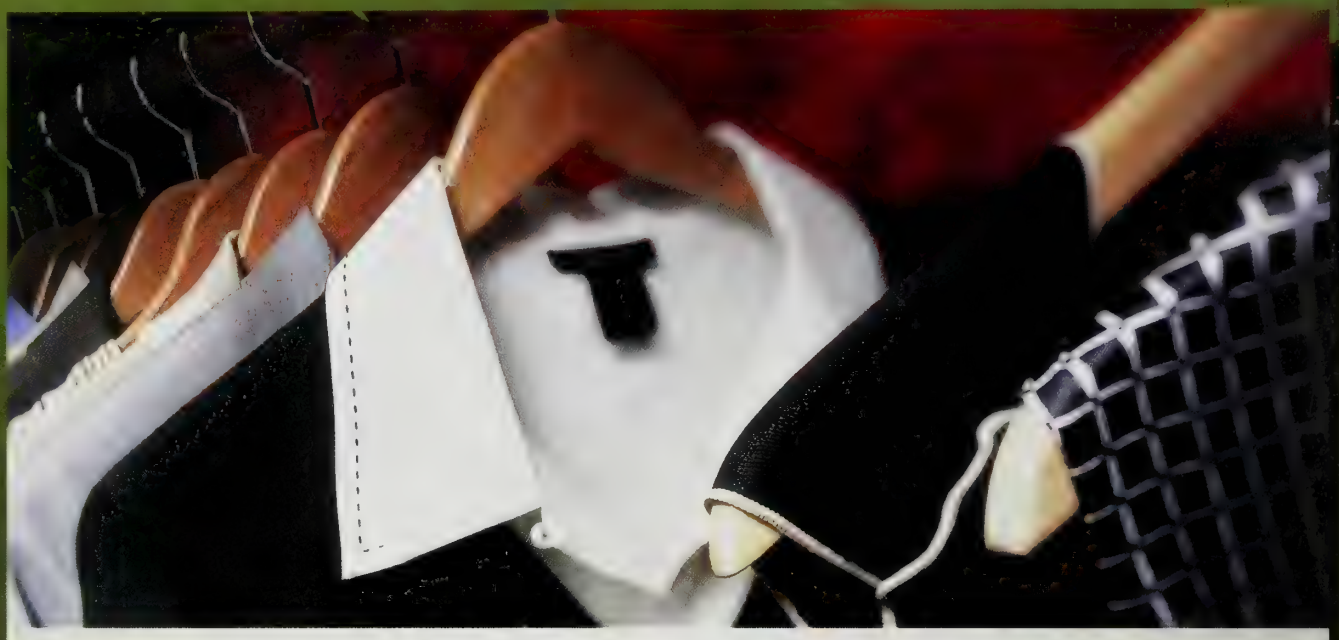
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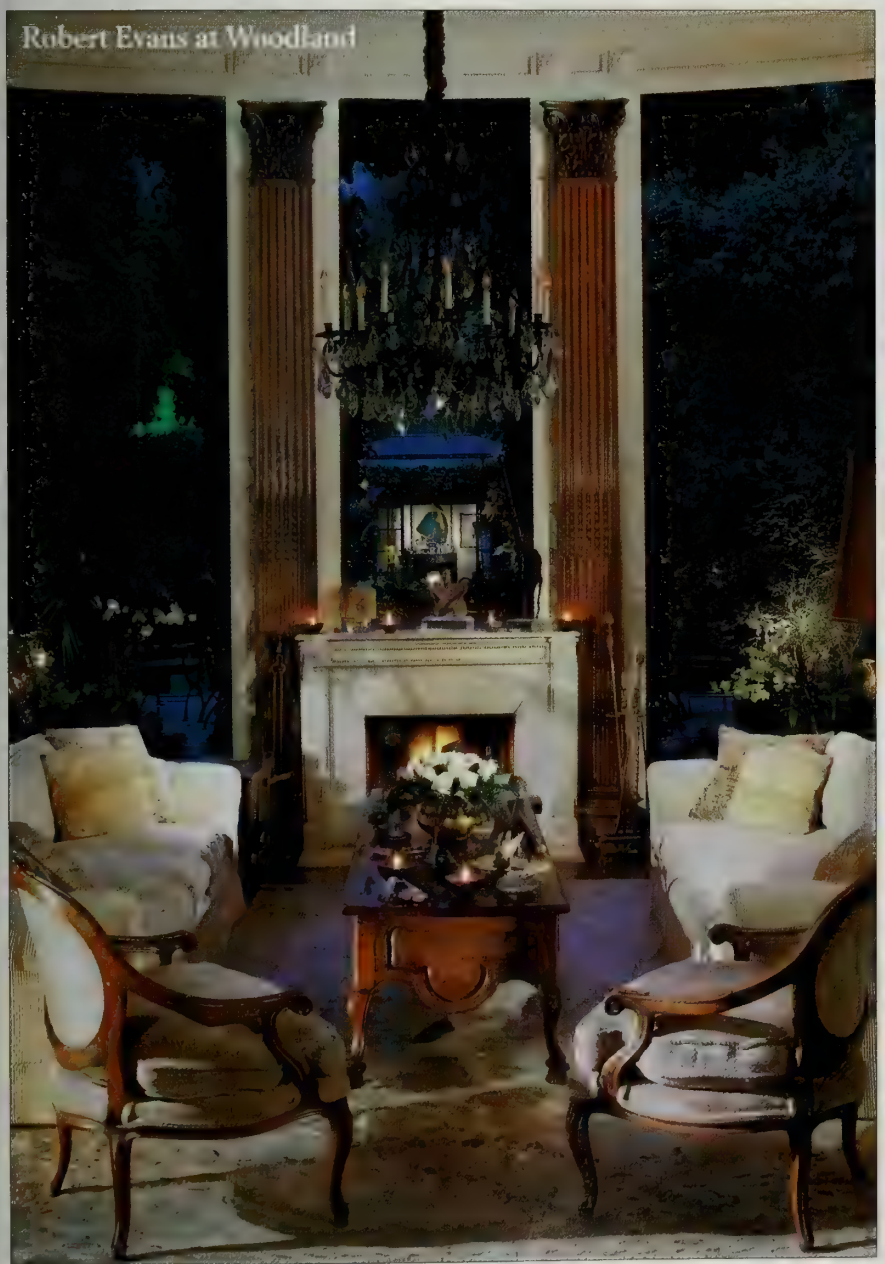
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# Hollywood

It's not a place—it's a state of mind. And its trademark glamour can turn up anywhere, from Beverly Hills to the coast of Brazil to a studio soundstage.


Robert Evans at Woodland


*Legally Blonde 2* Set Design


Amy Irving and Bruno Barreto in Brazil

# *Robert Evans at Woodland*

## THE LEGENDARY PRODUCER'S BEVERLY HILLS ESTATE

Text by Paul Theroux/Photography by Mary E. Nichols



JIM MCHUGH

**LEFT: Hollywood producer Robert Evans in the living room of his Beverly Hills house, first shown in *Architectural Digest*'s Summer 1968 issue. His 1994 autobiography, *The Kid Stays in the Picture*, in which he wrote, "It's been one helluva ride!" was made into a documentary in 2002.**

The one constant in Robert Evans's irregular life of breathtaking successes and scandalous reverses is his serene house, Woodland. Without it, he admits, his life would have been very different. Norma Shearer brought him there in the late 1950s. "I was just a pretty-boy actor then." He was bewitched by the Regency-style pavilion designed by John Woolf in 1940, in the shade of a centuries-old sycamore and surrounded by gardens of tree ferns and jasmine and roses. It was not for sale. "But in Beverly Hills, everything is for sale."

Evans took possession in 1966 and associates the house with his luck and his vitality. Many of his movies have been masterpieces, but he has had his eclipses, too. His repeated achievement is his iconic role as a revenant—our lovely word for a returner, someone who comes back from failure, from illness, from the dead.



**LEFT: The entrance court. "The miniature palace combined French classicism with California casualness," Evans wrote of seeing the structure before he purchased it in the mid-1960s. "The house, a formal pavilion with a mansard roof, was beautifully proportioned."**



Photographs memorializing Evans's decades-long career in Hollywood line a passageway leading to the entrance hall. The painting, *Man Playing Cards*, is by Italian modernist Duilio Barnabe. Evans shares the residence with his wife, Leslie Ann, whom he married last year.





Central to the living room is its view of the terrace. The mantel holds a Giacometti giraffe and an African sculpture of a seated woman. The bronze-and-crystal chandelier is Louis XIV. Over the doors, which both open to the outdoor space, are bronze figures set into niches.

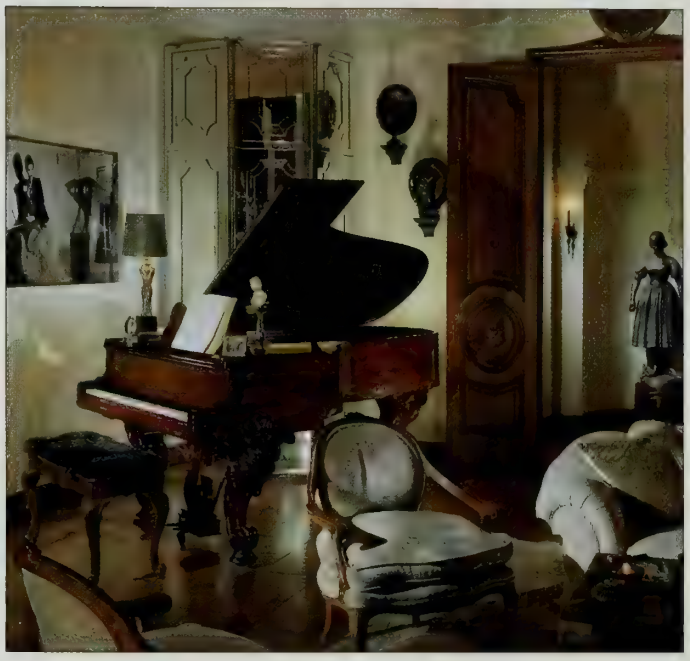
"I almost lost the house several times," he says, but he has never left it, nor lived anywhere else, in 40 years.

In one dramatic instance, he put the house up as collateral to finance a movie. His incentive was plain enough. "I needed $28 million in cash," and he was persuaded by some men who muttered darkly, "If you don't come up with the money, we'll make checkers out of you." Somehow Evans managed to stay put, in one piece.

Some years later, facing financial ruin, he sold the house, though he went on living in it on a six-month lease, desperately hoping for a miracle. Then it happened. In one of the noblest gestures a man can make to his friend, Jack Nicholson flew to Monte Carlo and negotiated with the new owner for the house to be sold back to Evans.

Among other things—many others, in Robert Evans's case—the house is his history. "So many great movie deals were made in this house," Evans says, "from *The Godfather* to *Love Story*, *The Odd Couple*, *Harold and Maude*, *Chinatown*—more!"

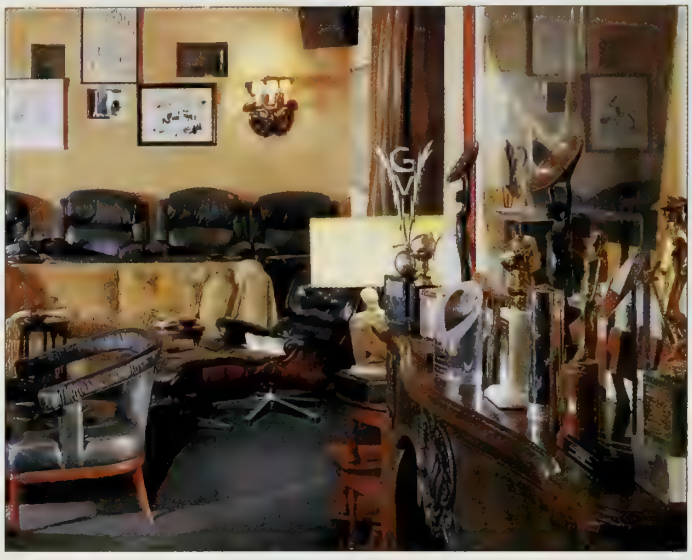
Other sorts of deals, too, for the house has been a love nest, a hideout, a headquarters, a health spa and a rehab center. It has also been one of the busier nuptial bowers, the setting of four of his six marriages. In his 1994 autobiography, *The Kid Stays in the Picture*, Mr. Evans made no secret of his notorious past, his triumphs, his stupendous collapses. He



**ABOVE: An area of the living room has Helmut Newton's "*Saddle II*," *Hotel Lancaster, Paris 1974* and a Steinway & Sons piano, a gift from Evans's ex-wife Phyllis George. In the alcove is a cast-iron Biedermeier stove shaped like a peasant girl.**

**Evans has called the house's architect, John Woolf, who designed it in 1940, "the court architect of Beverly Hills." BELOW: A Rococo-style table and chairs and Venetian sconces are in the dining room, which leads to the terrace.**

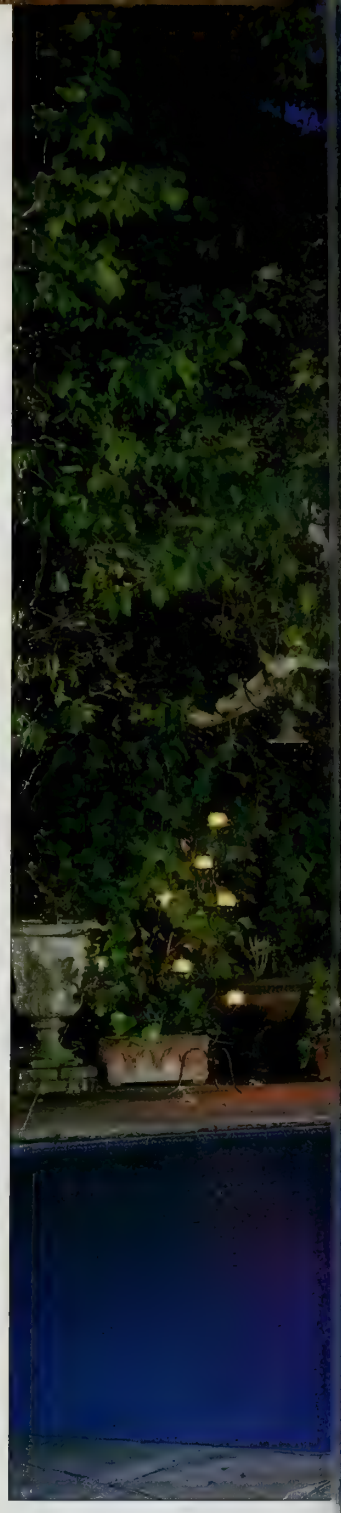




LEFT: Some of Evans's numerous awards for his work in film—on such projects as *Chinatown*, *The Godfather* and *Rosemary's Baby*—fill the mantel in the screening room, converted from the original poolhouse. He has described the room as "luxurious… with state-of-the-art facilities."

BELOW: In the master bedroom, Sphinx sculptures that once stood above the front gates of the house are employed as reading lamps. The painting on the bedside table is a gift from Evans's longtime friend Jack Nicholson, whom the producer refers to as "the Irishman."





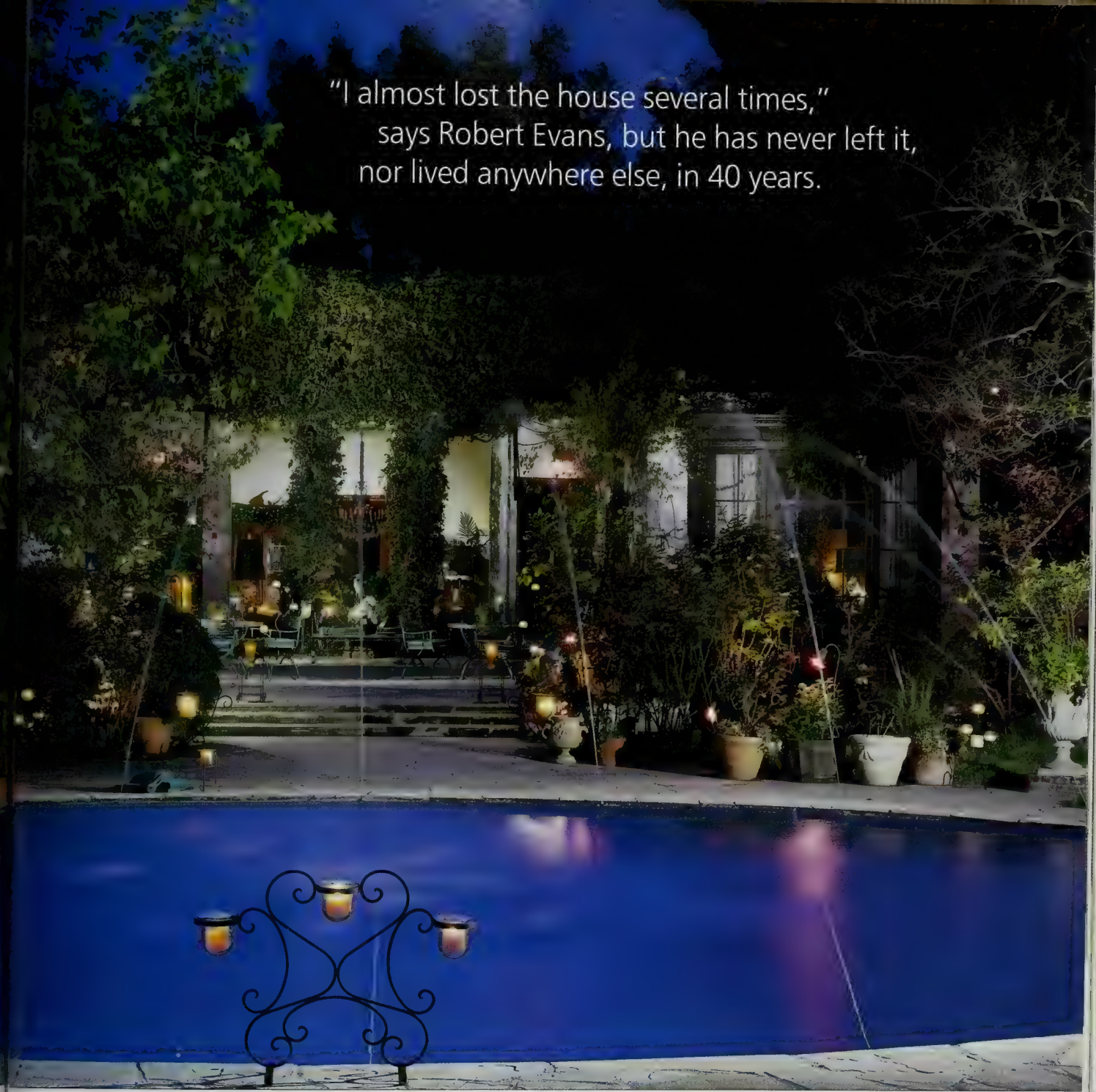
marries Ali MacGraw and doesn't just lose her—he is cuckolded by Steve McQueen, and his next wife is Miss America, Phyllis George. He and Francis Ford Coppola make the *Godfather* films and are lauded, but Evans is barred from the set of their next picture, *The Cotton Club*. Evans is involved in a drug bust. Subsequently, he is called as a witness in a high-profile murder trial. He commits himself to an asylum and then makes a dramatic escape, back to his house and recovery.

It says something about Robert Evans's life that he has been an actor, a cocaine bum, a multimillionaire, a bankrupt, a legendary producer and a professor at Brown University. And speaking of his next incarnation, in a show on Comedy Central, he says, "I'm the only head of a studio who ended up as an animated cartoon."

A few years ago Evans had a stroke—well, being Robert Evans, "I had three strokes in two days!" He imitates himself as a stroke victim, shuffles his feet and slurs his speech. Self-mockery of this sort is not just lovable but a sure sign of great mental health. You can easily see how someone like Jack Nicholson, brilliant at such drollery, is the only other person with a key to the front gate. A note from Nicholson, signifying Evans's recuperation, is framed beside the bed, in the telegraphese of a real pal—"Bobbie. Back home. Beautiful. Jack."

The bric-a-brac of Evans's career that fills the house is far more fascinating than his paintings, his Venetian sconces or his Biedermeier stove in the shape of a cast-iron peasant girl. Whole walls of framed photos illustrate Evans's personal history: the

"I almost lost the house several times," says Robert Evans, but he has never left it, nor lived anywhere else, in 40 years.



films, the friends, the praise, the opprobrium, the extraordinary detail of his personal mythology, press clippings and programs, mottoes, monograms, shelves of prizes and awards, statuettes, souvenirs, plaques. The huge blowups of Helmut Newton photographs are arresting and appropriate, for they illustrate greed, lust, joy, recklessness—the human comedy that characterizes life at Woodland.

Evans, fully recovered from his stroke, is enjoying his newfound celebrity as an author and the subject of a persuasive documentary. He's still in business, a successful producer (most recently of the hit *How to Lose a Guy in 10 Days*) and once again a happy husband.

A tall, lovely 30-something blonde at a Hollywood party rebuffed him by saying, "You're older than my two boyfriends combined."

"Let me ask you something, blondie," Evans said. "Did any of your two boy-toys bring magic into your life?"

A few months later Leslie Ann Woodward married the Kid. Busy making improvements on the house, she could not have found a better way of winning Evans's heart.

"This house is who I am," Evans says. "The thought of moving is like the thought of killing myself." □

**A view toward the living room from the terrace, which holds a circular swimming pool. "What really got me were the grounds," Evans has written about the compound, which he named Woodland. Occupying nearly two acres, the tree-filled property is, according to Evans, "a world away from Beverly Hills."**

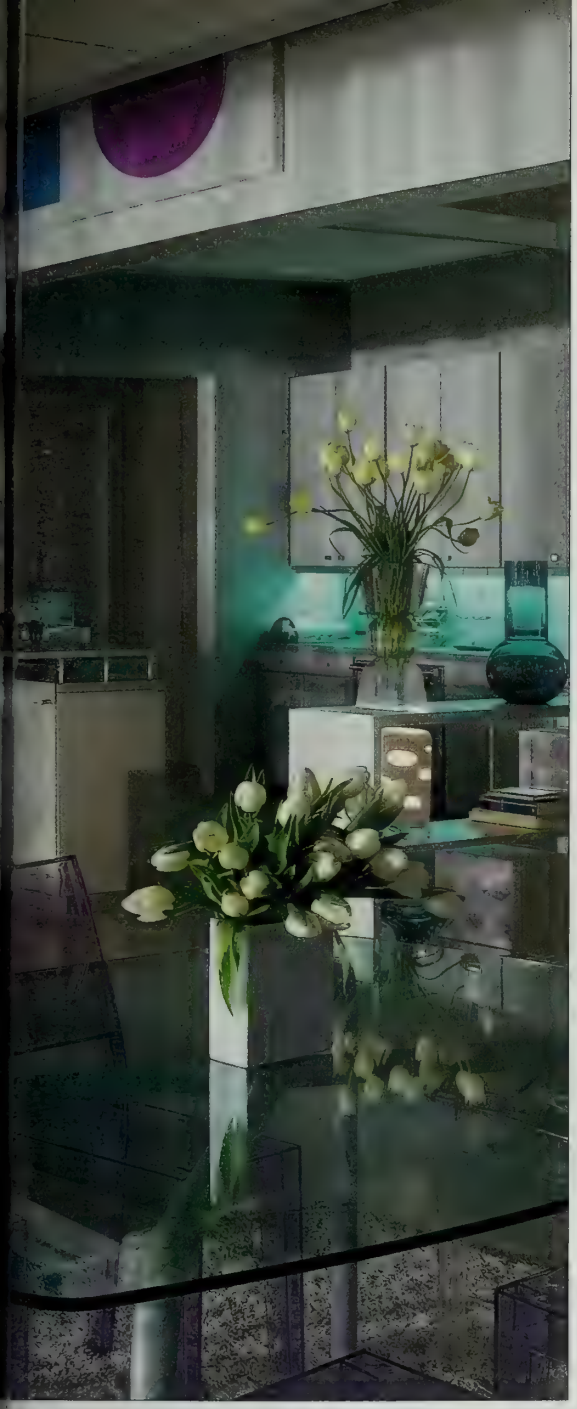


COURTESY SAM EMERSON/MGM

# *Scene-Setting for Reese Witherspoon*

## RETRO RULES ON THE SET OF *LEGALLY BLONDE 2: RED, WHITE & BLONDE*

Text by Michael Frank/Photography by Fred Licht





**Reese Witherspoon reprises her role as Harvard Law School graduate Elle Woods in *Legally Blonde 2: Red, White & Blonde*. OPPOSITE: The actress with her character's Chihuahua, Bruiser Woods, on the set of the film. ABOVE: The curving lines of her Washington, D.C., apartment are based on those of the Watergate.**

**"The décor is a sophisticated twist on '60s mod, with plastic, vinyl and shag lending a feeling of fantasy and playfulness," says set decorator K. C. Fox, who conceived the interiors with production designer Missy Stewart. ABOVE RIGHT: The study. An Eames aluminum-and-leather chair is by a vintage desk.**

When we said adieu to Elle Woods in *Legally Blonde*, the irrepressible Southern California girl–cum–law student was graduating with honors from Harvard. She had just successfully argued her first court case, in which she used her intimate knowledge of the behavior of recently permed hair to prove a Delta Nu sorority sister innocent of murder. She had put to rest her unrequited love for Warner Huntington III, who, in breaking up with her earlier in the movie, had said, "I need to marry a Jackie, not a Marilyn." With these tart words he set in motion one of the more entertaining human transformations to appear on film in recent years.

This droll soufflé of a comedy came with a worthy, if perhaps not overly complex, message: A girl may be born and raised a Marilyn, but if she believes in herself strongly enough, and remains sufficiently open to possibilities in life, she can become a Jackie—or, who knows, even a Ruth (as in Bader Ginsburg).

In *Legally Blonde 2: Red, White & Blonde*, Elle is back, and so is Reese Witherspoon, the actress who plays her with such style. Ah, style: Both movies cagily use it, in forms verbal, dramatic, sartorial (Elle is a discerning fashionista) and decorative, to help define the heroine and her quest.

For *Red, White & Blonde*, Melissa Stew-

art, who served as production designer on the first movie, and K. C. Fox, the set decorator, created two sets that reflect Elle's increasing worldliness. The first, in Boston, is an all-pink apartment she makes for herself when she goes to work at a law firm; the second, in Washington, D.C., is a suite in a swank building loosely based on the Watergate Hotel. The latter serves as a base for Elle and other Delta Nu sorority sisters who come to the big city to make their mark.

In Elle's case the mark concerns her Chihuahua sidekick, Bruiser Woods, and animal rights legislation, which will bring her before Congress. With stakes this high, Elle's characteristic accoutrements, always pink, often fuzzy, regularly spangled, sequined or otherwise aglitter, had to evolve in a way that conveyed a degree of newfound sophistication. "This is Elle not quite toned down," Stewart says, "but it's certainly Elle matured."

Charles Herman-Wurmfeld, the movie's director, is the son of architect Michael S. Wurmfeld, whom he credits with teaching him "how profoundly people affect, and are affected by, their environments." In set design, he points out, architecture and decoration have a special amplifying function: Ideally they support or define the character and the story at the same time. Herman-Wurmfeld saw Elle's apartment as having an unimpeded view of the Mall, with its wide horizon standing in, perhaps, for Elle's widening life. And the flavor of its design deliberately suggests a kind of optimism and playfulness of the 1960s.

Stewart and Fox specifically conceived Elle's Washington suite to contrast with the Neoclassical government architecture, with its unvarying palette of gray and

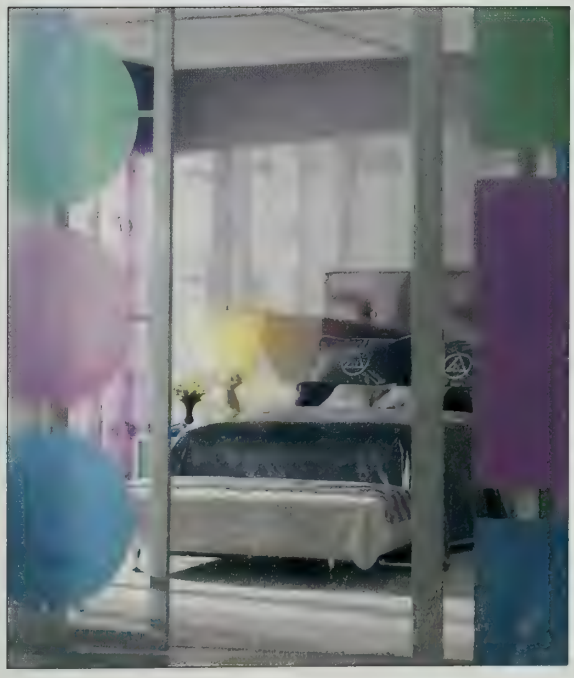
*continued on page 171*



**"We labored to give Elle a fresh, newly discovered world in Washington—a refuge of stylish repose," says Stewart (above, left, with Fox).**

ABOVE: Steel frames with Plexiglas panels divide the living areas in the open floor plan. Two Jacobsen Swan chairs and an upholstered oval stool face the leather sofa. A set of lavender La Marie chairs and Louis Ghost armchairs, by Philippe Starck, surround the dining table, at rear. The breakfast nook is at right.

RIGHT: The bedroom "reflects a modern glamour, with a nod to old Hollywood," says Fox. The velvet shams on the bed are embroidered with the logo of Woods's sorority. Calvin Klein Home small pillows. FAR RIGHT: The dressing room. A fashion sketch by Donna Hart is on the built-in chest of drawers.



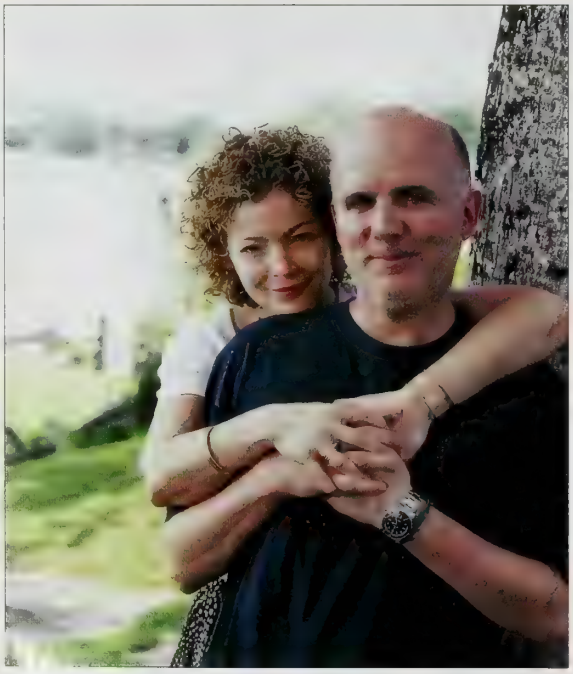


# *Amy Irving and Bruno Barreto*

## THE ACTRESS AND THE DIRECTOR AT THEIR BRAZILIAN RETREAT



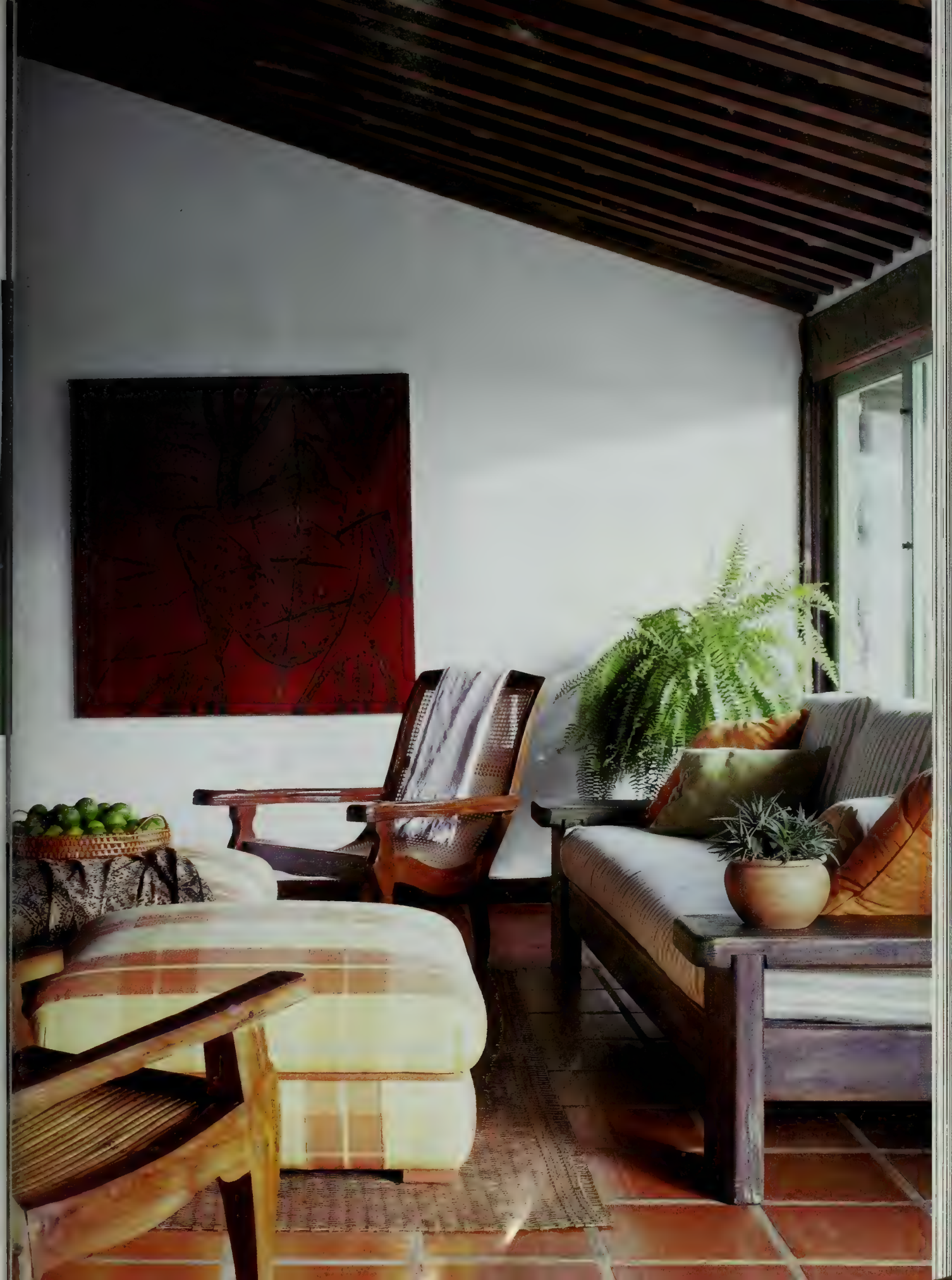
The first time Amy Irving saw Bruno Barreto's house at Armação dos Búzios, on a cape of land fringed with white-sand beaches 115 miles east of Rio de Janeiro on Brazil's Sun Coast, she was eight months pregnant with their child. Barreto, director of the internationally acclaimed *Dona Flor and Her Two Husbands*, had cast Irving as the lead in his first American film, *A Show of Force*, in 1989, and—well, one thing had led to another. In January 1990 Irving found Búzios "enchanting": A tiny fishing village established by the Portuguese early in the 16th century, it had managed to maintain its simplicity and stylistic integrity even after being "discovered" by Brigitte Bardot in the 1960s and turned into the Ibiza of Brazil.



Barreto's house, about a mile and a half from town, is shielded from the beach by a gently rising lawn and two large fig trees, and Irving thought she could be "invisible" there. "No one knew who I was in Brazil—Bruno was the famous one." Sure enough,

**ABOVE: A favorite getaway for actress Amy Irving and director Bruno Barreto (left) is their Búzios, Brazil, house designed by architect Otavio Raja Gabaglia. OPPOSITE: "Lighting is critical," says Barreto, who used to be a cinematographer. "The light bounces off the living room walls." The painting is by Silvia Martins.**

Architecture by Otavio Raja Gabaglia/Text by Joan Strouse/Photography by Scott Frances





Búzios had managed to maintain its stylistic integrity even after being turned into the Ibiza of Brazil.



newspapers announced the *lua de mel* (honeymoon) of a favorite son, although the couple did not get married until 2000. When Barreto went off to work in his native Rio, Irving stayed in Búzios with the cook, feeling anonymous enough in this famously sensual country to walk around pregnant in a bikini.

One afternoon she was sunbathing in a hammock off the master bedroom—the only second-story structure in the house—when she looked down to see a man shooting pictures from the beach. Horrified, she pulled the hammock over her head, then fled inside and tried to tell the cook's son, though she spoke no Portuguese. "I was so upset that I phoned my mother in Los Angeles," she recalls, "and then Bruno's grandmother called and said, '*Calma!*' " The grandmother telephoned Barreto, who found out which newspaper had sent the photographer and persuaded the editors not to print the pictures.

Barreto had fallen in love with the house when he first saw it in 1981, though he couldn't afford it. Walking along the beach two years later, he came upon it again, learned that it was for sale and bribed his way past an obstinate housekeeper for a tour. "From the entrance, at the rear, you could see all the way through the Spanish colonial courtyard to the water," he remembers. "This house had everything I needed yet was quiet, understated, not pretentious." He called the owner, who was about to close a deal with someone else, but Barreto offered a slightly higher price and won out. At this point in the story Irving says something to him in Portuguese and he laughs: "Yes, by

**ABOVE: "We have no columns and no walls between the living room and the dining area—it's just one big space," notes Barreto. The armchairs and straw rug are Balinese. LEFT: The couple unwind poolside. "This place isn't luxurious, but it has everything we need," says Irving. OPPOSITE: The master bedroom opens to a terrace with a hammock. "The sheltered bay we face is paradise for surfers," comments Barreto.**





then I could afford it. We had just sold *Dona Flor* to Fox for a remake—this is the house the remake bought."

Barreto already knew Otavio Raja Gabaglia, the architect who had not only designed the house but created the modern "Búziano" style, with its human scale, low ceilings, wide verandas, ea[sy] in[door]-change between indo[or] and out, and pitched ceramic-tile roofs. Gabaglia is in fact largely responsible for keeping Búzios out of high-rise hell. For years he told potential developers that strict laws limited structures to two stories—and when he was elected to the town council in 1986, he made those fictional laws real. Since 1983 he has modestly renovated the Barreto house—removing a porch, reinforcing the roof, adding a wood deck around the pool, most recently converting a patio into a study and building a boathouse.

Irving has done more work on the couple's 1890s Manhattan town house and the three 19th-century barns they put together in Pound Ridge, than on the house [t]ogether she and Ba[rbara] have replaced all the furniture that was there on her first visit. She likes to shop in Búzios, where she found a rustic table made of local wood. It [s]its a Balinese shop in Rio, where he bought the dining table and chairs and an antique daybed.

Although they have two active careers and three children between them–Gabriel, Irving's son Max, and Barreto's daughter, Helena—they manage to get to Búzios at least twice a year, for a month in July and August (winter in Brazil) and at the end of December for two weeks to celebrate the new year. Summer and winter, the family spends most of the time in the courtyard surrounded by hibiscus, bougainvillea, yucca, ferns and Italian *umbrelloni*, with no need of the grandmotherly exhortation "*Calma!*" □

**"My trademark, for Búzios houses, is the patio that protects people from the huge winds that blow from late May until November," Gabaglia points out. He interlocked tiles to make a stronger and more waterproof roof. ABOVE: Irving relaxes on an antique Balinese daybed.**






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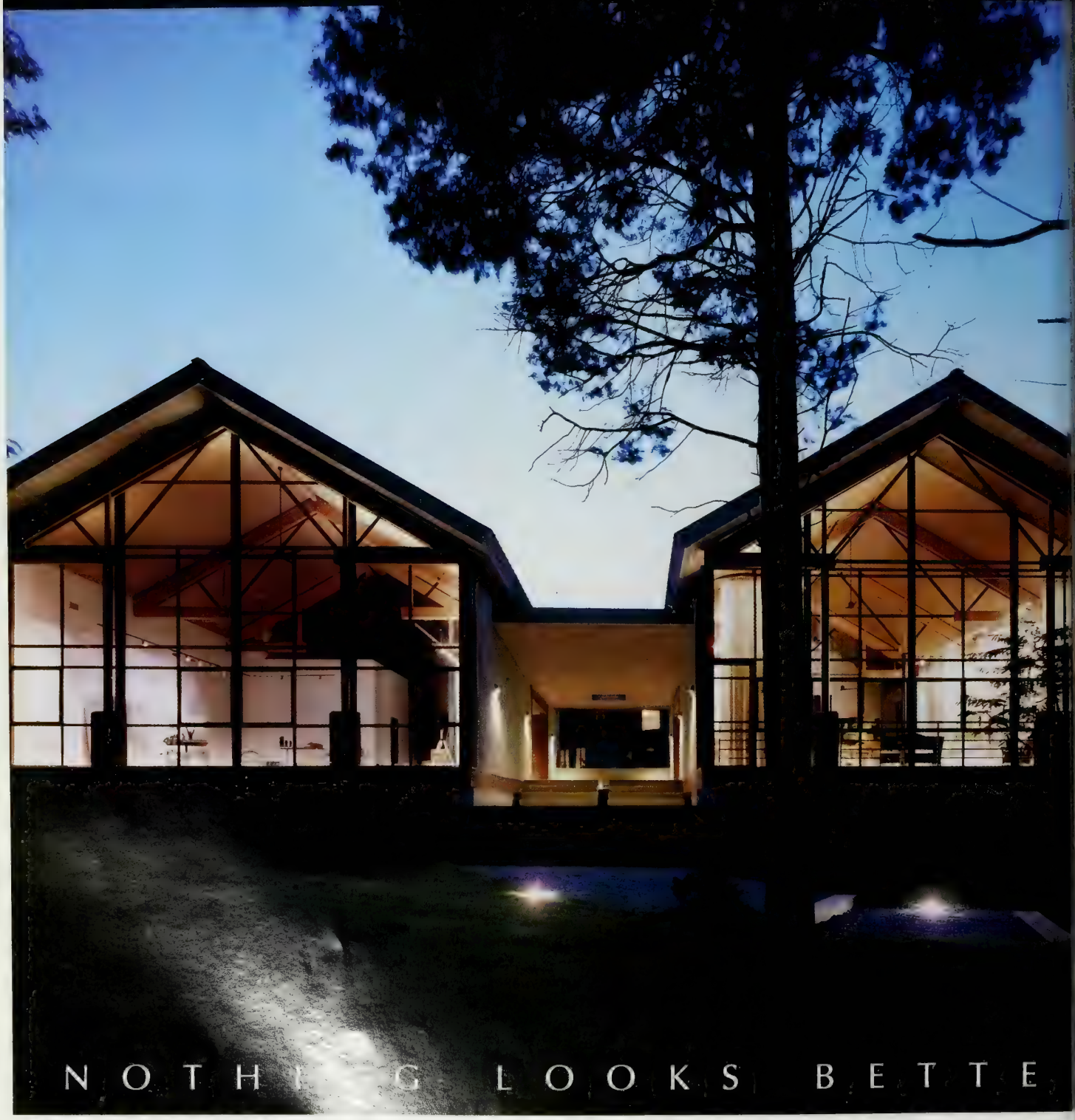
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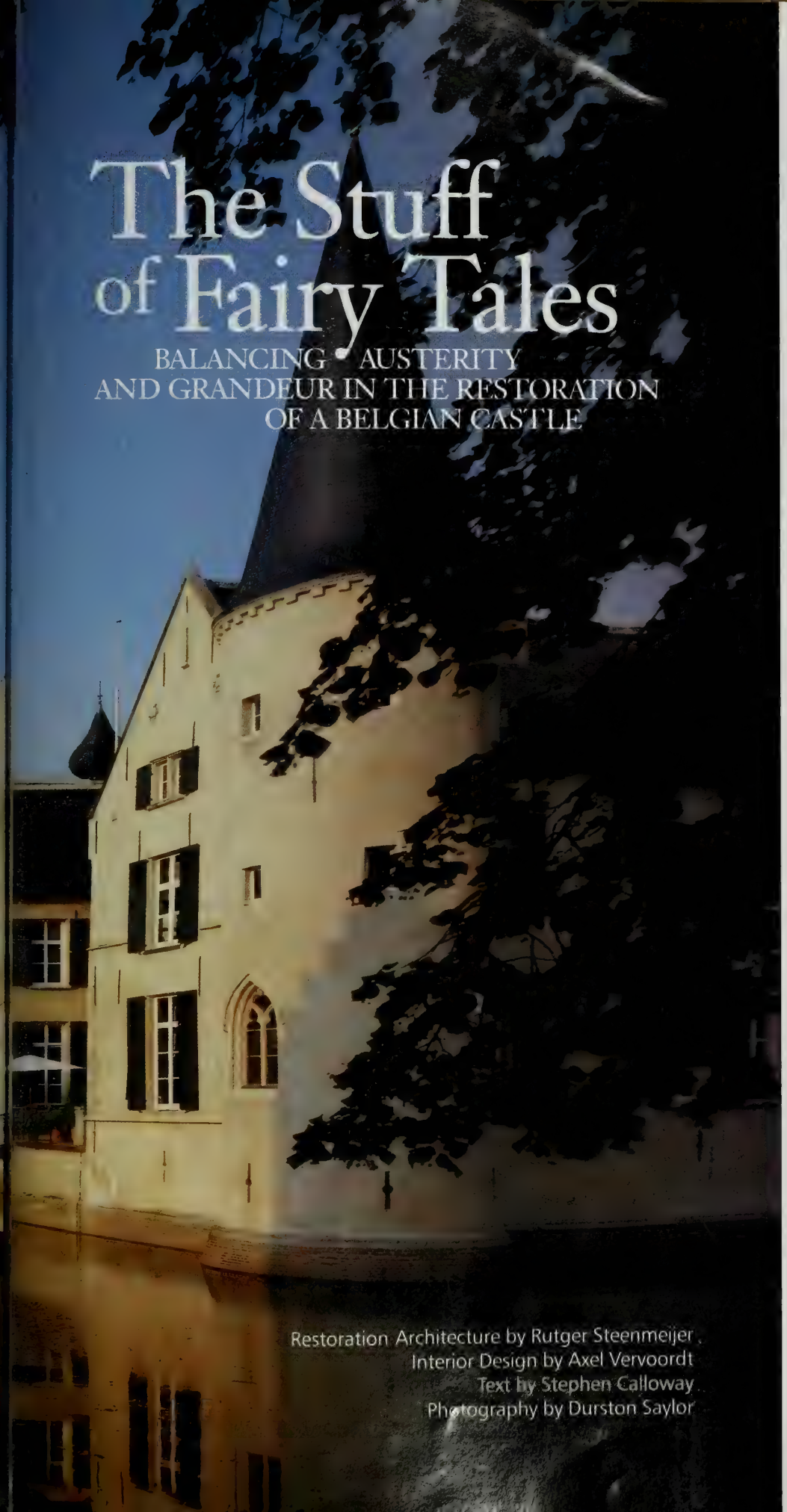
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# The Stuff of Fairy Tales

## BALANCING AUSTERITY AND GRANDEUR IN THE RESTORATION OF A BELGIAN CASTLE



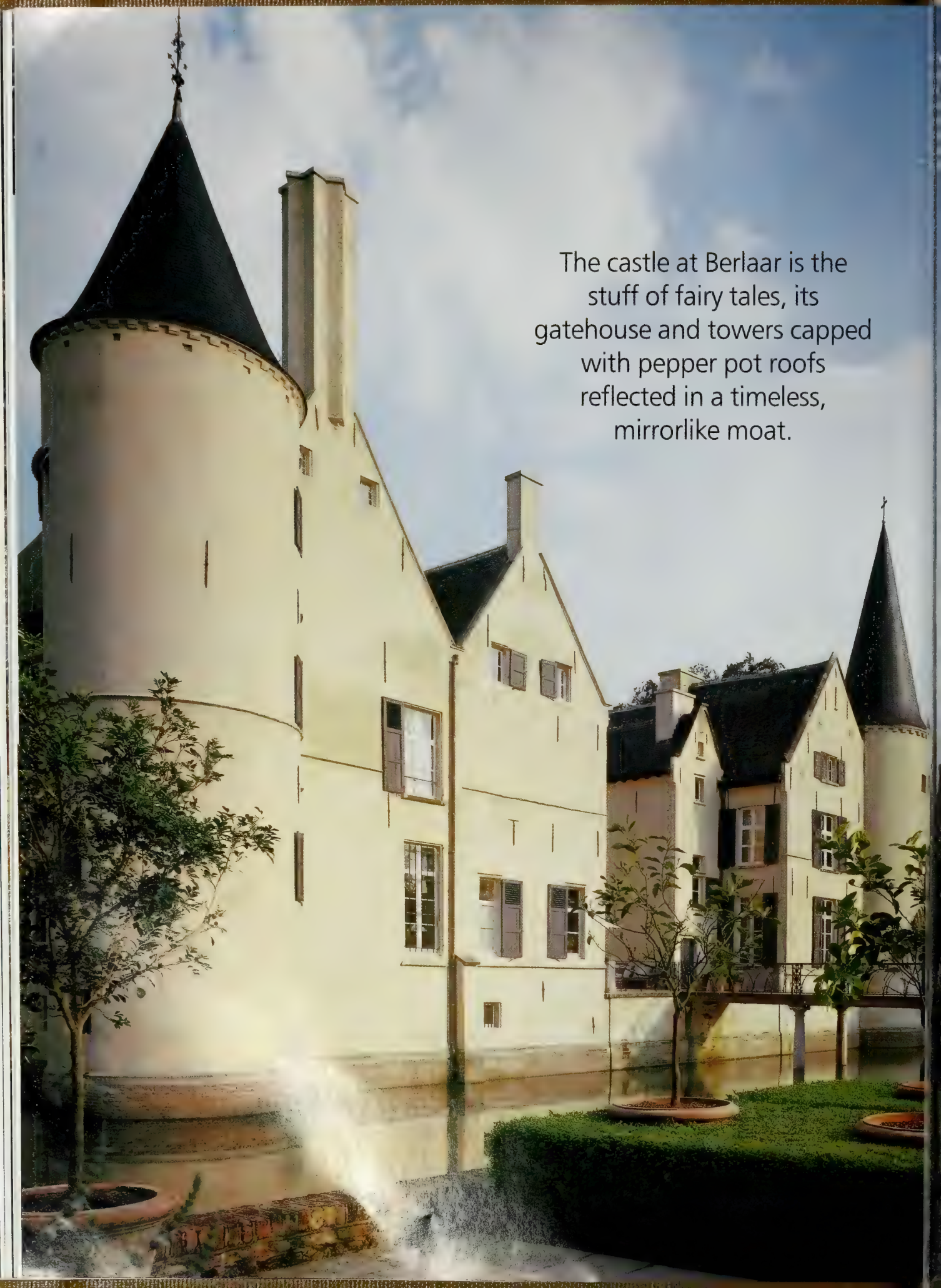
Restoration Architecture by Rutger Steenmeijer
Interior Design by Axel Vervoordt
Text by Stephen Calloway
Photography by Durston Saylor

I am most interested in seeking the essence of places, of houses and especially of things," says Axel Vervoordt. "It is through their particular patina that one can discover their spirit. And I can be equally fascinated by a startling avant-garde picture, an extravagant 17th-century piece of furniture or a 3,000-year-old Egyptian sculpted head. One should look at very ancient and very modern pieces in exactly the same way, searching for their individual qualities, and one should never be afraid to mix the old and the new." It was Oscar Wilde who first voiced this rather contemporary-sounding notion, more than a century ago, when he observed that "all beautiful things belong to the same age." During 30 or so years as one of the most respected and influential antiques dealers and interior designers in Belgium, it has been Axel Vervoordt's guiding principle; in today's world of decoration, it has never seemed a more relevant ideal.

Axel Vervoordt has a wonderful eye. His ability to find, restore and furnish houses has become legendary. His own home, the medieval castle of 's-Gravenwezel near Antwerp, has, he explains with a certain amused but diffident pride, "been occupied, on and off, for about a thousand years." Such an extraordinary span—layer upon layer of history—undoubtedly contributes to that "spirit of place" that he cherishes.

Clients Claartje and Joseph

**The Rameyenhof, a 14th-century castle in Berlaar, Belgium, is now home to Claartje and Joseph de Gruyter. With the help of Belgian interior designer Axel Vervoordt, they restored it over a period of five years. LEFT: The main entrance is through the gatehouse.**



The castle at Berlaar is the stuff of fairy tales, its gatehouse and towers capped with pepper pot roofs reflected in a timeless, mirrorlike moat.

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de Gruyter, who had over a period of 25 years also become good friends, asked Vervoordt to help them find a new home. Ideally, it would be an old house, and one with the necessary spirit. "As soon as I heard this place was on the market, I knew it was the one," he recalls. He had found them a castle.

"In fact," Vervoordt explains, "it is one of the four or five best surviving examples in the whole of Belgium." From a distance, the Rameyenhof castle at Berlaar is the stuff of fairy tales, its ancient gatehouse and stout round towers capped with pepper pot roofs reflected in a perfect, timeless, mirrorlike moat.

**ABOVE: A round mahogany Empire gueridon, circa 1810, sits before a linen-slipcovered double sofa in the castle's everyday living room. The Egyptian carved granite head of Sekhmet, which dates to roughly 1400–1350 B.C., has been traced to the Temple of Mut at Karnak.**



**RIGHT: In the breakfast room in one of the towers is an 18th-century French cupboard with a curved back that just fits the round space. A 17th-century Dutch brass chandelier hangs above the Louis XVI chairs. The terra-cotta tiles have been in place since the 18th century.**


AXEL VERVOORDT




Inside, every era has left its mark on the ancient stones.

Partly dating from the 14th and 15th centuries, the original architecture has a simple, austere strength. However, many decorative elements, such as the extraordinary floor of glazed Antwerp tiles in the old chapel, survive from the 16th century. By the 17th century ownership had passed to Nicholas Rubens, the son of the great Flemish painter, who made the place rather less warlike and considerably more comfortable. "In the 18th century the castle was a sleeping beauty, all but forgotten," Vervoordt continues, "but then at the beginning of the 19th century another burst of building activity created some elegant apartments, including a grand, marble-tiled hall in the fashionable Empire style, within the ancient walls."

In the course of five years the de Gruyters carried out the most meticulous of restorations. Under the patient direction of Vervoordt, all the surviving features of the rooms have been carefully conserved. "Fortunately, many of the old floors remained, and we treated the walls almost as though they were priceless paintings, carefully scraping to reveal what could be discovered of the original paintwork," he says. Throughout, only traditional chalky paint finishes have been used. They give the rooms that soft, serene glow of light that we recognize in the paintings of Vermeer.

Almost every piece of furniture has been acquired for its specific place in the castle. "It is the greatest delight to

**The living room's circa 1790 chandelier is made of bronze and crystal. At right is a mahogany Regency chair inlaid with ebony. A pair of mid-18th-century paintings attributed to Hubert Robert, titled *Jardins de Plaisance*, hang over two 18th-century Italian benches.**





LEFT: Claartje de Gruyter's office ha
a circa 1830 English mahogany writ
ing table and Louis XVI pilasters.
BELOW LEFT: The library features
Louis XIV walnut mantelpiece and
a hidden door leading to the office.
The portrait of a Dutch gentleman
is by Dirck Dircksz van Santvoort.



IS PAGE: In the master bedroom, air of French Baroque vases in t copper sit on a 17th-century lian cabinet made of painted itwood and inlaid with different es of marble. A 17th-century lian Savonarola chair is placed tween the bed and the table.



work with clients who are also friends," says Vervoordt, "knowing that when I come across a wonderful piece, they will like it too." One of the greatest finds was a superb cabinet that now dominates the master bedroom. Italian and 17th century, it was most probably made in the city of Mantua. Typical of the taste of its day, it contrasts the extreme severity of rich ebony veneers with the colorful, Baroque extravagance of the marbles that form the fronts of its many drawers.

By contrast, the living room has an air of the subtle, more understated refinement of the Neoclassical era. "Here we introduced a floor of warm parquetry, and we were fortunate to find the ideal set of decorative paintings attributed to Hubert Robert," recalls Vervoordt. "They fit the spaces so precisely that they look as though they have always been in the room and give it a feeling of ordered calm. Not wanting to use over-glitzy, gilt-mounted Empire pieces, I was delighted to discover a wonderful pair of Italian commodes of the same period, ornamented with deliciously mellowed marquetry panels of Piranesian architectural scenes." An 1810–20 English chair in a pure Grecian taste continues the Neoclassical theme. It stands beside a low table that has a top of Egyptian porphyry set on a base designed by Vervoordt using ancient Egyptian geometric motifs.

"I like the way these rather archaeological pieces relate to the most important work of art in the room, an 18th Dynasty Egyptian carved head of Sekhmet, but I like too that there are utterly modern, abstract pictures hanging nearby," he says. "It's this sort of dialogue that I love to create in rooms: the austere contrasted with the baroque, the old juxtaposed with the new, yin and yang."

Axel Vervoordt makes it all sound so simple. Perhaps it is; all it takes is that little thing called perfect taste. □



**ABOVE: An original Antwerp majolica floor was discovered in the chapel, which occupies one of the towers. The Renaissance creation, depicting the coat of arms of 16th-century resident Maria de Lannoy and her husband, Jan van Immerseele, was carefully restored.**

**BELOW: The Rameyenhof is encircled by a moat. The architect for the project, Rutger Steenmeijer, specializes in historical buildings. He researched the castle's history in order to determine the proper materials and reproduce traditional construction methods.**



**"We tried to keep the 17th-century architectural identity of the castle," says Vervoordt. OPPOSITE: A guest room contains two 18th-century French armchairs. A Rococo mirror hangs over a Louis XV console. ABOVE: The de Gruyters, who purchased the landmark castle in 1995.**







Architecture by Richard Meier & Partners
Interior Design by Laura Clayton Baker, ASID
Text by Joseph Giovannini
Photography by Scott Frances

# Modernism REVISITED

## A PAIR OF ADDITIONS ELEVATE A 1953 LOS ANGELES HOUSE




It's challenging to think of a pure white, geometrically pristine house by the office of Richard Meier wrapping a shaggy eucalyptus tree in an architectural hug. But when the New York architect and one of his design partners, Michael Palladino, decamped to California to create the Getty museum in the mid-1980s, they quickly learned lesson number one about design in Los Angeles: Melt the barriers between inside and out. Despite its image of perenni-

**LEFT: Richard Meier & Partners' most recent expansion of client Gil Friesen's Los Angeles house involved adding a story perched on a platform straddling the original 1953 structure. A cylindrical portion "gives hierarchy and massing to the plan," says Meier.**

**The existing modernist house was built by Marc Peter, Jr. ABOVE: In the living room are *Exit* by Ed Ruscha and *Untitled VII (Clouds)* by Andreas Gursky, with Yves Klein's *Blue Venus*. The Wiggle chair is by Frank Gehry. Odegard rug. Sofa, Christian Liaigre for Holly Hunt.**



Long and low, the abstract building had good bones and an open, glassy exposure to its expansive site.



*Lot 120399* by Donald Moffett hangs in the dining room near the Meier-designed table. Interior and exterior brise-soleils filter light from above. The enclosed spiral stair leading to the library serves to separate the dining room from the living room. The rug is by Odegard.

LEFT: In the first expansion, done in 1994, the living room was extended out to a row of eucalyptus trees in order to "engage the garden," says design partner Michael Palladino. The interiors were designed by Laura Clayton Baker. On the wall is Ross Bleckner's *Dome II*.

al youth, Los Angeles has a mature architecture culture, and most architects building contemporary houses after the war cultivated a binding relationship between house and landscape: Designs regularly served occupants up to the trees and sky like backyard beaches.

The house that Gil Friesen bought in 1985 on a rolling hillside in Brentwood typifies the best of Los Angeles's postwar design. A movie and television producer and a former president of A&M records (Sting, Suzanne Vega, Janet Jackson), Friesen had subscribed to architecture magazines as a teenager growing up in nearby Pasadena. He understood the legacy and pedigree of his new house, which was built in 1953 by a Harvard-trained Swiss architect, Marc Peter, Jr., for himself and his family.



The view from the library to the master bedroom includes the newly created opening to the dining room below. "By removing a portion of the existing roof, the ground floor is spatially linked to the library," Palladino notes. The chair at left is a Pierre Paulin design.

Long and low, the abstract building had good bones and an open, glassy exposure to its expansive, sloping site.

Despite its simple modernist lines, the one-story house had shortcomings. Its steadfastly flat roof did not really climb into the third dimension. Small for its site and tersely engineered, it was overdisciplined by the frugality characteristic of the time. But Friesen proved willing to cultivate a long-term architectural relationship with the building, even if it meant additions on an installment plan stretched out over more than a decade. "In the early changes, even before the additions, Michael and I tweaked the house in provocative ways," says Friesen. "I might not have stayed in the house, but because of the changes, I knew he could give it a real presence." In the early 1990s he engaged Meier and Palladino, then working one mountain spur over on the Getty, to add to the house, expanding the living room. About five years after its completion, he asked them back for an encore, to expand the place further with a master suite and library. "Gil enjoyed the process and saw the benefit of creating another dimension in the original structure," says Palladino. "The process was productive and encouraged the second project."

In the first addition, the architects extended the liv-



ing room out to a row of eucalyptus trees, where they raised the roof on a tall wall of glass to make the eucalyptus belong to a room that became, effectively, a tree house. "I liked the clean lines of the original house, but the ceiling level stayed the same throughout," says Palladino. "It lacked rhythmic counterpoint and spatial amplitude." Raising the ceiling gave the house spatial variety and the height and volume necessary for the big canvases Friesen was collecting. He has long served on the board of trustees for the Los Angeles Museum of Contemporary Art and is currently its president. As a result of the new jogs and turns, the geometries lost their strictness, and the house relaxed inside and out.

When the architects returned for the second addition, the wall of eucalyptus prevented them from moving the house further into the backyard: "We had to build up," notes Palladino. To add a second floor, they floated a platform above the existing structure, spanning the house front to back, weav-

**"The 1953 house had the bones for something of greater scope," Friesen says. ABOVE: The steel railings at the stair landing and the windows in the library help "establish the house's structural cadence, reflecting its vertical and horizontal order," Meier says.**



Besides acting as a backdrop for the fireplace in the master bedroom, the concrete shear wall adds lateral stability to the house and supports the second-story construction. A Womb chair and ottoman by Eero Saarinen are in the library beyond. Kravet velvet on bedroom chairs.

The house now moves back and forth in space, backward and forward

ing new columns and piers through and beyond it. The composite of old and new looks like a Cubist puzzle. "The second story gave us the opportunity to create a vertical slot of space between the new dining room and kitchen, reaching up to the library," says Palladino. The architects drove a cylindrical volume through the two levels like a stake, connecting the floors: A wide steel spiral staircase, by master steel craftsman Tom Farrage, curves gracefully up to the library and master bedroom, with their view through the veil of eucalyptus leaves to a garden planted to give the illusion there are no neighboring houses, only the long view. The master bath, with a Josef Hoffmann chair, is open to a carpeted dressing area and leads to a secluded office over the four-car garage.

Like Russian dolls, the building today amounts to a first house nested within a second within a third. Entering through the front door into a vestibule of frosted glass, a visitor steps into a vestige of the original house, a humble parent of the more highly evolved version to come. "The new design takes advantage of the earlier plan as a foundation," Palladino says. Just beyond the Yves Klein *Blue Venus* sitting at the end of the entrance hall, one encounters the living room, dating from the first addition, with a fireplace facing the commanding stand of eucalyptus. To the left is the new dining room, with a wide-open wall leading into a huge kitchen, another vestige of the 1953 house. The structure overall is more porous front to back than side to side: The architects opened the house to the rear yard but maintained a strong sequence of side walls that allow Friesen sufficient space for his expanding collection.

From the beginning Friesen worked with interior designer Laura Clayton Baker and with Pamela Burton, a landscape architect. Burton has groomed the property for over 15 years now, and Baker resumed work on the interiors during the second addition, producing the dining chairs, among other pieces. The architects have also designed furniture, and like the house itself, the new interi-

*continued on page 171*

e. Light itself turns gyroscopically inside through the windowed gaps.

ABOVE: "Clerestory windows and skylights achieve privacy but admit plenty of controlled natural light," Meier says of the master dressing room and adjacent master bath addition. The stone tub is custom-made. A Josef Hoffmann chair is under the window at right.



RIGHT: "The reorganized south façade is a seamless composition of the original house and its new construction," remarks Palladino. The pool is purposely removed from the house by the eucalyptus trees and a screen of foliage cultivated by landscape architect Pamela Burton.

# All of a Piece

## A FIRE ISLAND BEACH HOUSE WITH A FEEL FOR THE ELEMENTS

Architecture and Interior Design by D'Aquino Monaco
Text by Michael Frank/Photography by Durston Saylor



LEFT: "We did our best to harmonize with the ocean. That's the center of life out here," Marvin Jarmel says of his 1973 beachfront residence on Fire Island, in New York, which he renovated with the help of designer Carl D'Aquino and his partner, architect Francine Monaco.



The year 1973 was not superlative for beach houses on the windswept rustic outreaches of New York's Fire Island. When businessman Marvin Jarmel first saw this shingled podlike house, bleak storefront shutters were pulled down over its windows. Its two pavilions were chopped into multiple bedrooms. Stairs led nowhere; mismatched decks confused the grounds; and the kitchen was appalling. Floors, walls, ceilings—almost all of the surfaces had fallen into not-so-genteel disrepair.

LEFT: A 12-foot-high cabinet separates the dining area from the kitchen in the vaulted living pavilion. "It also serves as a walk-in pantry," notes D'Aquino. Gilt chairs surround the Saarinen dining table. A two-panel Japanese screen, from Naga Antiques, hangs on the wall.

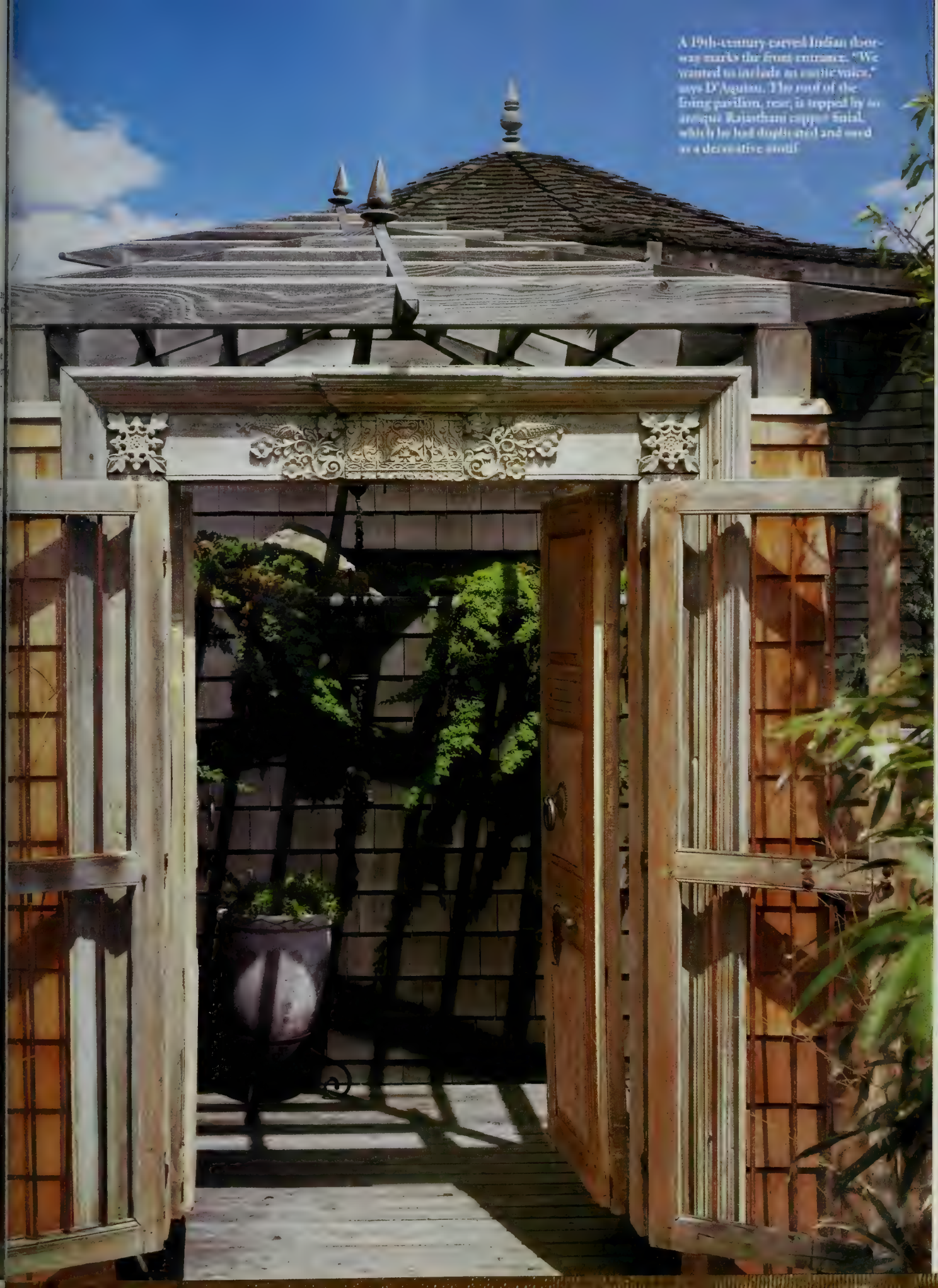
Jarmel's first move was to call in his longtime designer, Carl D'Aquino, who, together with his partner, architect Francine Monaco, had worked on his New York town house and his country retreat in Southampton. "I thought the atmosphere was very Sausalito houseboaty," D'Aquino remarks. "The setting was spectacular, but the house was a dud. All those wedge-shaped rooms, all that tangled architecture. I advised my client to keep looking."

What did Jarmel do? "He bought the place."

And what did D'Aquino and Monaco do? "We gutted it."

It seems that, for some people, a spectacular setting can easily trump problematic architecture. At least the challenge D'Aquino and Monaco faced was a clear one: how to get the house to live up to the site.

"Our first, obvious gesture," D'Aquino says, "was to take advantage of what the house did have, which was multifaceted exterior walls that could be made to look out onto 360 degrees of stunning landscape, with the ocean on one side, the bay on the other and gentle dunes in between." In order to do this



A 19th-century carved Indian doorway marks the front entrance. "We wanted to include an exotic voice," says D'Aguiar. The roof of the living pavilion, rear, is topped by an antique Rajasthani copper finial, which he had duplicated and used as a decorative motif.


"Much as Marvin loves Asian objects, we didn't want to treat the house with a single aesthetic. The midcentury furniture makes the interiors feel contemporary."



"The living area has a 360-degree view of the ocean and the bay," says the designer. The armchairs and the low table, by Robsjohn-Gibbings, are near a circa 1965 Pierre Paulin chair and ottoman. A Gino Sarfatti floor lamp illuminates the daybed. The rug is from Entree Libre.



The cedar-paneled master bedroom, on the top floor of the guest pavilion, "has sliding glass doors that invite the view in from every angle," says D'Aquino. A Moroccan table is by the rattan chair. A Japanese lantern, from Naga Antiques, is on the Philippine armoire.



"We came to see the house as a Thai-Indonesian hybrid, but we didn't want it to be strictly that, so we introduced 20th-century classics," explains the designer. LEFT: Two Isamu Noguchi lamps flank the bed in one of the first-floor guest rooms. Bed linens from ABC Carpet & Home.

the team, which also included project architect Paul Laird, pulled down all the room divisions in the living pavilion—and left them down. What remained in their place was a single loftlike area. Every surface that wasn't pierced with windows (some newly cut) they lined, like the interior of a precious box, with cedar paneling.

Whether illuminated by unmediated daylight, daylight filtered through louvered shutters or strategically placed artificial lighting, the all-wood shell now gives off an all-day, and all-night, burnished glow.

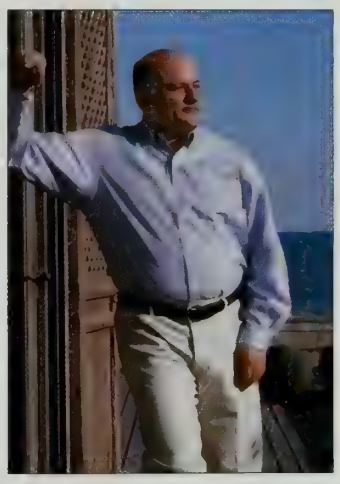
But it wasn't sufficient to create a sleek and easily maintained shell, set out the furniture and be done with it. Jarmel had some strong ideas about how he wanted to use his house. He wanted an attractive, functioning kitchen, but he wanted it hidden from view. He wanted to be able to dine casually or more formally in the same room. He wanted interiors that reflected his interest in Asian art yet weren't strictly a Thai or Indonesian fantasy. "Like all discerning clients," says the designer, "he wanted rather a lot."

And D'Aquino and Monaco gave it to him. Most cleverly, with regard to the allocation of space within the main pavilion, they came up with a freestanding structure D'Aquino calls alternately "the largest pie safe ever built" and "the little house within the big house." The tall, pedimented unit, which was built in a workshop in Brooklyn, disassembled, transported and rebuilt on the island, divides the dining area from the kitchen without being a proper, floor-to-ceiling wall. It also provides two utilitarian façades: one for storage on the dining side; the other for a refrigerator, an oven and more storage on the kitchen side. "I had trouble envisioning this piece when Carl showed it to me," Jarmel recalls. "But once it was put together, I saw that it made the house."

Because this structure took in so many of the kitchen's practical components, the designers were able to take a creative approach to the remaining pieces on that side. They created a stainless-steel work island and embedded the cooktop and sink into it. They designed a circular work island on wheels that floats around like a piece of mobile sculpture. The lack of overhead cabinets contributes to the airiness of the space, and a rustic table from the Philippines contrasts with, and warms, the harder edges of the stainless steel and the appliances.

The cabinet introduces a note of whimsy to the interiors and seems to invite a kind of cross-cultural design colloquium in the other regions of the house. An Eero Saari-

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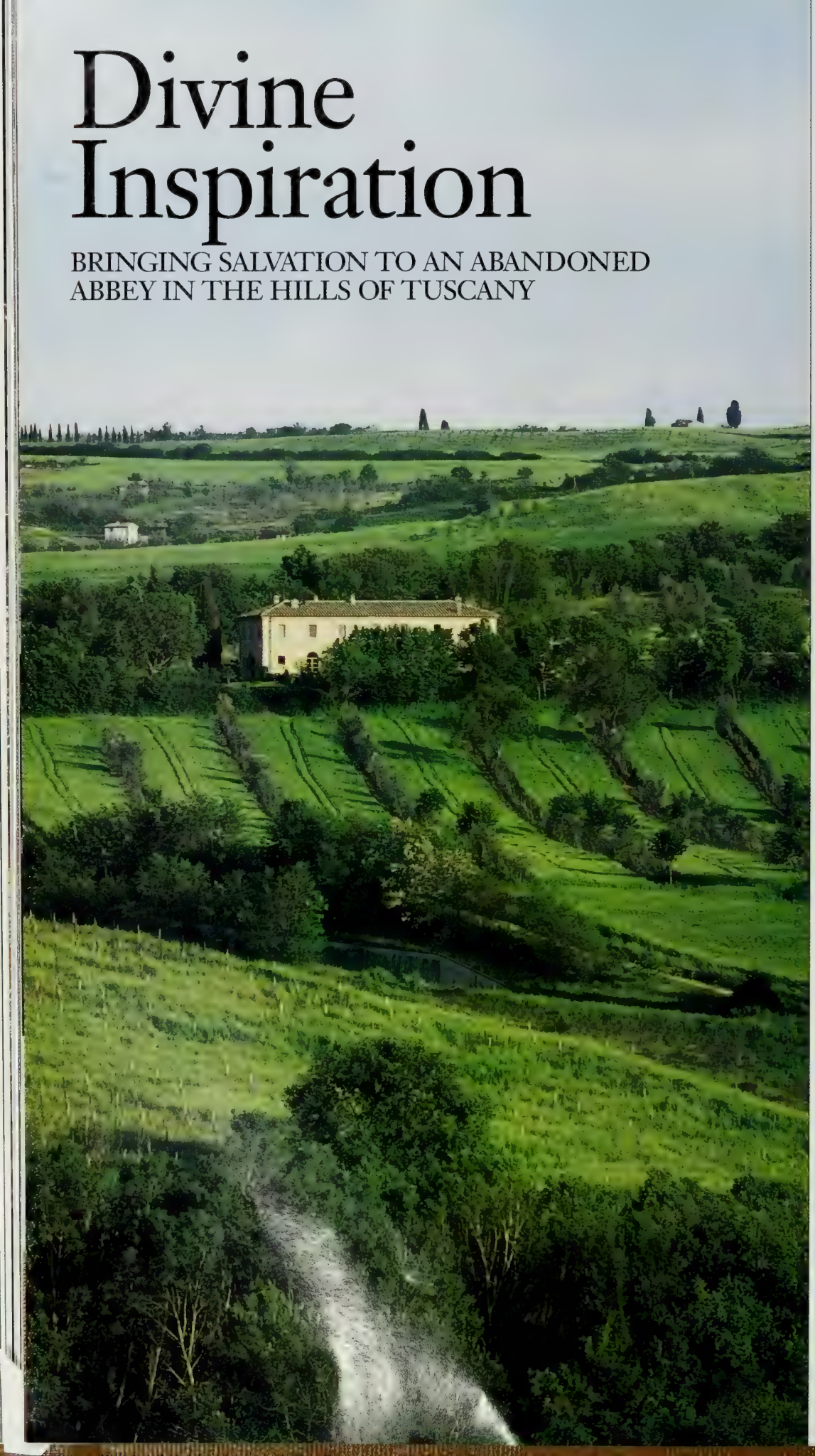


RIGHT: D'Aquino (above) and Monaco conceived the pergola and the pavilion by the pool, which Jarmel uses for outdoor entertaining. "It's like bringing the Caribbean to the east end of Long Island," says Monaco. The table and chairs are from Barlow Tyrie.



# Divine Inspiration

## BRINGING SALVATION TO AN ABANDONED ABBEY IN THE HILLS OF TUSCANY



Architecture by Paolo Rossi
Text by Jean Strouse
Photography by
Robert Emmett Bright
& Alessandro De Crignis
and Simon McBride

Writing about the Tuscan landscape in 1905, Edith Wharton described its elements—"slopes trellised with vine and mulberry, under which the young wheat runs like green flame; stretches of ash-coloured olive orchard; and here and there a farmhouse with projecting eaves and open loggia, guarded by its inevitable group of cypresses."

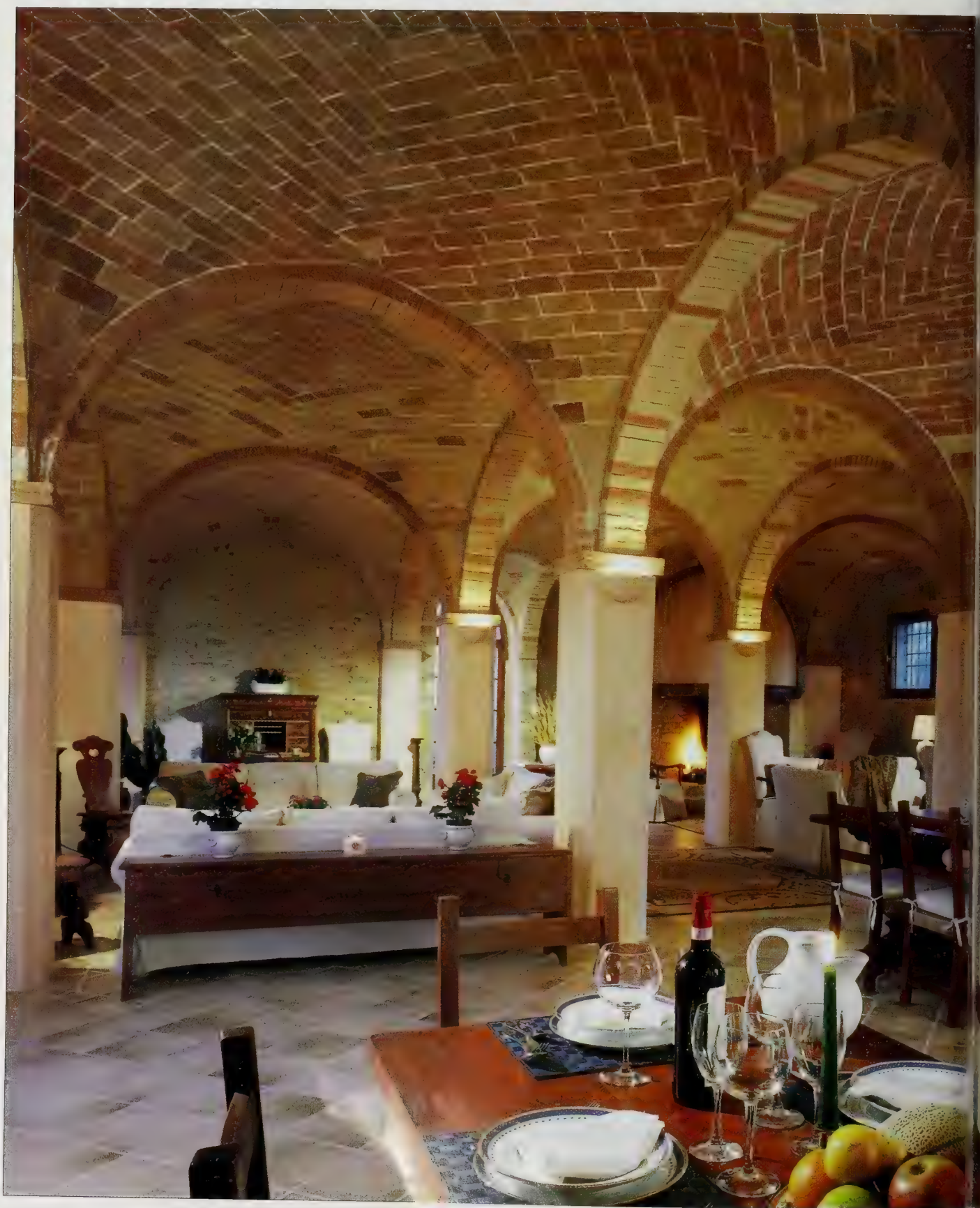
When John and Betty Sargent first saw the Tuscan property they bought in 1996, its olive orchard and 200-year-old cypresses were in fair condition, but nothing else was. The couple had been house hunting for only a few hours that spring when they stopped at the ruins of an abbey near the walled town of San Quirico d'Orcia, between Pienza and Montalcino. The roof had collapsed in places, and tree trunks propped up sections that remained; birds were living in the walls; feed troughs for farm animals lined interior stalls; weeds sprouted through mud floors.

There was no heat, plumbing or electricity. "We had to fight nettles to get to the entrance," recalls Betty Sargent,

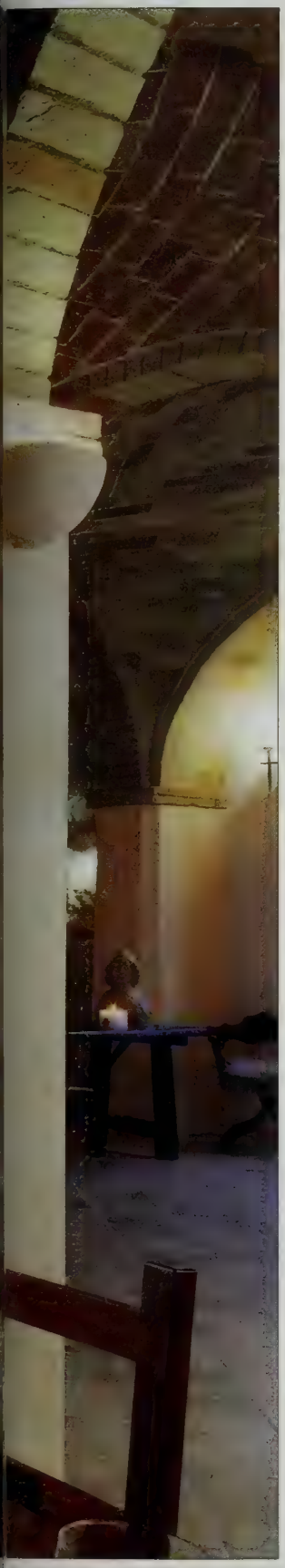
**"Driving around southern Tuscany, you feel as if you're in the 15th century," says Betty Sargent, who, with her husband, John, renovated a derelict former abbey near San Quirico d'Orcia. LEFT: Vineyards interspersed with olive trees slope away from the house. OPPOSITE: The entrance doors open to the first-floor central hall, the main living space.**



Restoration architect Paolo Rossi helped the Sargents make the abandoned structure livable again. BELOW: The hall, with a soaring vaulted brick ceiling, has sconces at the top of each pillar. The enormous room is broken up into several different entertaining areas.



"The building was magnificent—perfectly symmetrical, with a fabulous vaulted central hall. It was love at first sight for both of us."





"but the building was magnificent—perfectly symmetrical, with a fabulous vaulted central hall and six 12-foot-high doors. It was love at first sight for both of us."

Her husband, the former president and CEO of Doubleday & Co. and a long-term trustee of the American Academy in Rome, was captivated by the history of the place as well as its extraordinary architecture—the foundations of the abbey (originally a convent) are at least 1,000 years old, and traces of Via Francigena, the road that linked Rome to northern Europe in the Middle Ages, run through the property. Camaldolese monks replaced the nuns in the 13th



TOP: An intimate corner seating arrangement is warmed by a Rossi-designed fireplace. The chairs are copies of ones found at the Villa San Michele in Fiesole. The floral needlepoint rug is Chinese.

ABOVE: Beyond the archway in the master suite stands a canopy bed that was "made by the Biagiotti family, the local iron artisans," notes Betty Sargent. The stone walls were smoothed over with plaster.



century, but the facts for the next 700 years are murky. The Sargents bought the abandoned *abbadia*, with its chapel and barn, from an Italian countess, and the farmers who lived there until 1970 (animals downstairs, people up) still tend the olive groves and grapevines.

Perhaps editors self-select for massive reconstruction projects—Betty Sargent also works in publishing in New York. (She is a cofounder of Fine Villas, a vacation rental agency, as well.) Through a friend the couple found a gifted restoration architect, Paolo Rossi, who shared their desire to preserve structural integrity and historical detail while providing for comfort in all seasons. Betty Sargent had spent her junior year of college in Florence "and froze the whole time," she says with a laugh. In order to heat the abbey's 90-foot-by-37-foot central hall, workmen tore out the remnants of flooring, laid down in-ground heating pipes, then covered the pipes with terra-cotta tile. Local stonemasons built a fireplace at one end of the hall and repaired the walls and brick vaults—the columns supporting the Romanesque arches had to be replastered, but the arches themselves, and the terra-cotta florets at the tops of the vaults, were in excellent shape.

Upstairs, once the ceilings had been put right and radiators installed, Rossi had the stone walls plastered over, creating a warmer, more intimate ambience for sleeping quarters. "We didn't want to break up the rooms where the nuns and monks lived," says Betty Sargent, "so we converted every other bedroom into a bath." Each upstairs bedroom now has a bath en suite, and a window over each tub provides a spectacular view. An original fireplace, recessed in a stone niche, faces the upstairs sitting area, and with a new kitchen on the second floor the owners can close off the rest of the house and live in the front three bedrooms during the winter.

Tuscan regulations forbid alterations to doors or windows on historic buildings, but the Sargents secured permission to put in a skylight over a solarium on the second floor, to cut through a side vault for a spiral staircase (neither operation altered the abbey's façade) and to build a swimming pool. Also, one structure had to remain unrestored, so the couple converted the barn into a guesthouse.

*continued on page 172*

**Above: The chapel, which is believed to date from 900, was refurbished. English landscape architect Peter Curzon was called upon to lay out the gardens and the terraces.**



**"All of the house's stonework is original, and its floor plan remains much as it has been for almost 1,000 years," says Betty Sargent (below, enjoying an alfresco meal with her husband).**

**Opposite: A picnic table set up on the grass offers sweeping views of the Tuscan hills. "We like to sit here and watch the spectacular sunsets," she says. "The olive groves produce a rich oil, and the grapevines produce a fine wine," she adds. "We give bottles of them to friends."**

Traces of Via Francigena, the road that linked Rome to northern urope in the Middle Ages, run through the property.

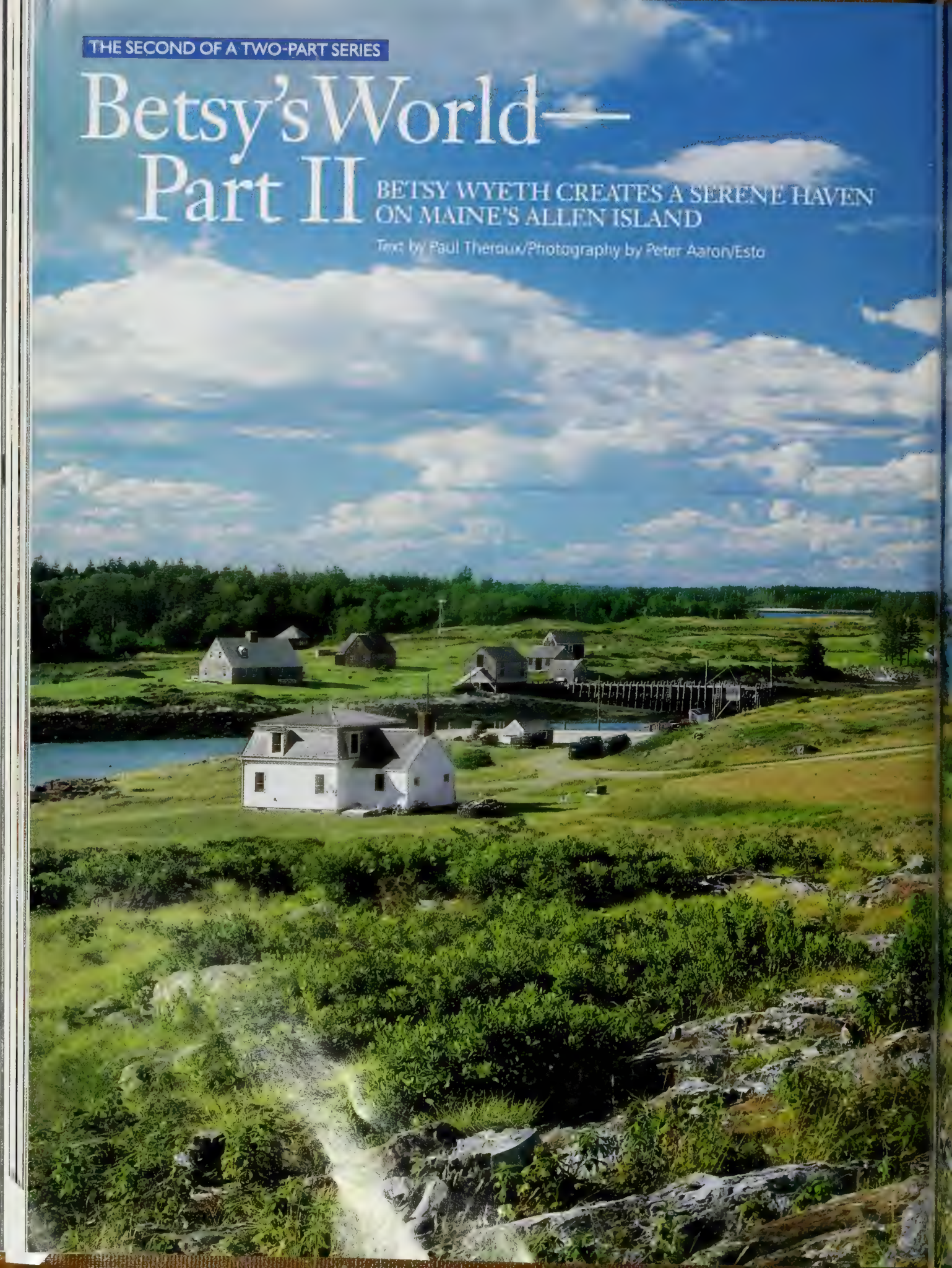


THE SECOND OF A TWO-PART SERIES

# Betsy's World—Part II

## BETSY WYETH CREATES A SERENE HAVEN ON MAINE'S ALLEN ISLAND

Text by Paul Theroux/Photography by Peter Aaron/Esto





Betsy James Wyeth spends half the year on her two islands off the Maine coast—Allen Island, foreground, and Benner Island (see *Architectural Digest*, June 2001), across the channel, at left. Her husband, painter Andrew Wyeth, drops in regularly, but has called it "my own wonderful world."



Across a narrow channel from Benner Island, which Betsy Wyeth calls home—"I can't stand neighbors. That's why I bought it"—is Allen Island, a hilly expanse of forest and granite. This pair of islands is some miles off a great harbor in mid-coast Maine. Betsy says, "When I bought Allen Island, it was a great big hunk of nothing. This is a drowned coastline. This is the top of a mountain."

Her younger son, the painter Jamie Wyeth, was responsible for this substantial acquisition, which Betsy maintains was purely accidental—though buying a 500-acre island without intending to seems like the most freakish of freak accidents.

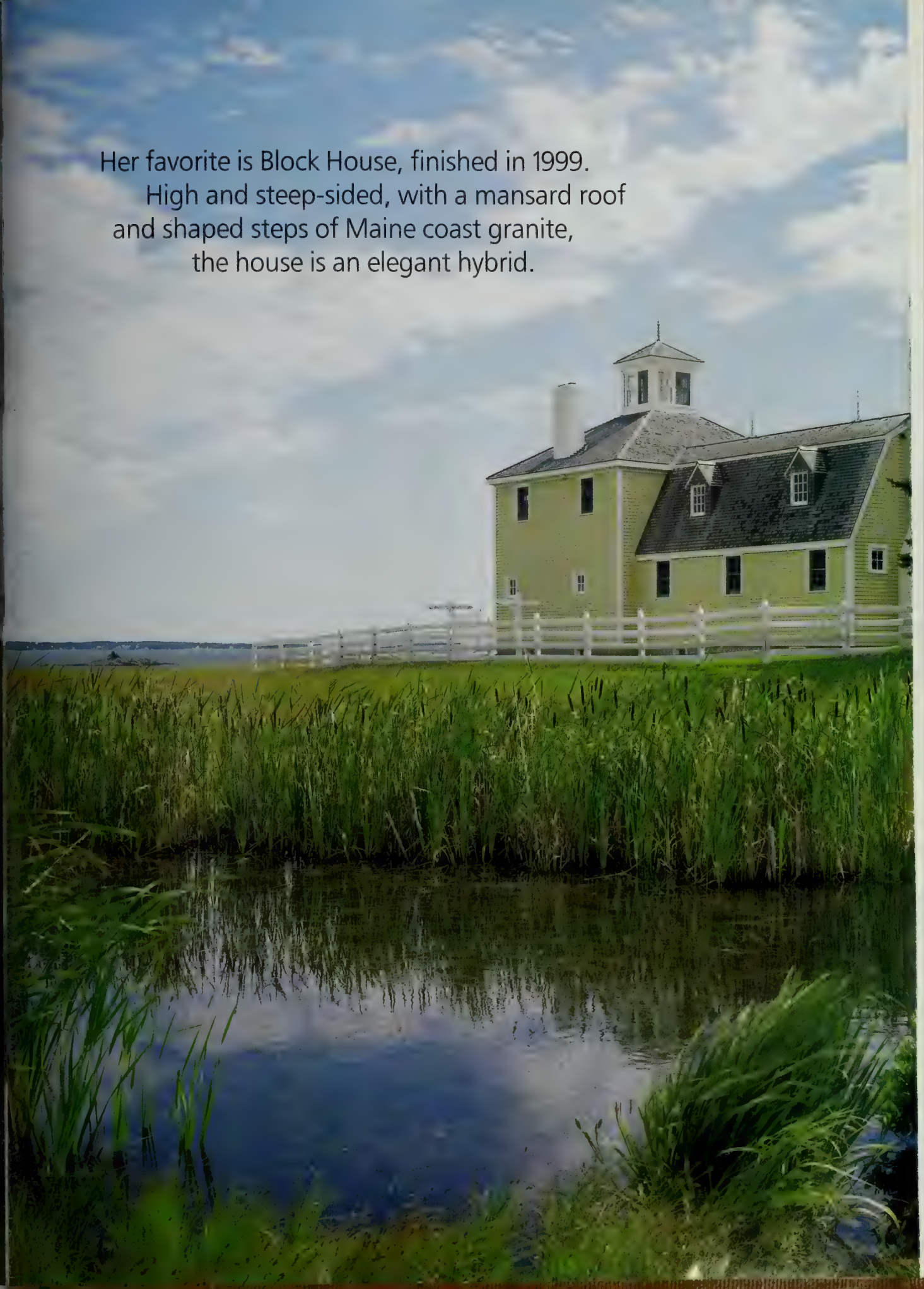
"'Allen Island's for sale,' Jamie said. I said, 'That's nice,' and hung up. He called back. 'It's going to be developed.' Third call—he told me how much they wanted for it. I said, jokingly, 'Tell them I'll buy it for half the price.' When he called again, he said, 'You own it, Mother.' I had never even been on it!"

That was in 1987. Since then Betsy (who claims there are parts of the island she has never visited) has studied the island's history and earliest explorers.



**TOP: The living room of Block House, one of many structures Wyeth has erected on Allen Island. Over the fireplace and daybeds is a large late-19th-century eagle by nautical wood-carver John Bellamy. As throughout Wyeth's houses, windows are left unadorned.**

**ABOVE: Andrew Wyeth's *Witches Broom*, 1990, is above a chest-on-stand in Block House, which was completed in 1999 and is used mostly for entertaining. Among the relatives who travel to the island for visits are the Wyeths' sons, Nicholas and Jamie, and their families.**



Her favorite is Block House, finished in 1999.
High and steep-sided, with a mansard roof
and shaped steps of Maine coast granite,
the house is an elegant hybrid.



"This is the island that George Waymouth landed on in 1605."

She has also colonized it, built two and a half miles of roads ("You've got to have serious equipment"), scooped out acres of earth to create five large ponds ("It just needed ponds"), cleared 60 acres of woods to reveal pastures and meadows, installed an undersea cable to electrify the place and incidentally built a number of houses of unsurpassing elegance.

"Phyllis called one day." Phyllis is Jamie Wyeth's wife. "She said, 'Miss Betsy, the biggest barge I've ever seen just went past Southern Island. It's so big, it darkened Jamie's studio.' I said, 'Were there four trucks on it?' She said yes. 'Oh, good. That's manure, coming to my island. That's one thing we don't have enough of.'"

There are nine or so houses and outbuildings that she has built on Allen Island. "I love to save houses," Betsy says. "There wasn't a house here to save, but there was an island." One is a workers' guesthouse, another's design—the White House—is based on Winslow Homer's studio at Prout's Neck; there is a fisherman's cottage, and Allen House, and a Canadian barn. Of the barn, Betsy explains, "I saw it in a book of barns. This is a working farm."

Her favorite is Block House, finished in 1999. High and steep-sided, with a mansard roof and shaped steps and curbs of Maine coast granite, the house is an elegant hybrid. Inside are the



**LEFT: One side of Block House overlooks the Atlantic; the other, a pond dug by Wyeth. A carved wood banner on the house's ocean side reads "wondrous strange," a quote Wyeth used as the title of one of her husband's shows. ABOVE: A narrow stair leads to the Block House cupola.**







)PPOSITE LEFT: The Farmhouse, sed as a guesthouse. OPPOSITE IGHT: A Farmhouse bedroom holds *hambered Nautilus*, a 1956 tempera y Andrew Wyeth that shows Betsy Wyeth's mother ill in her bed. The our-poster and nautilus shell, cenral to the work, mirror the painting.

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Wyeth has taken on the task of decoating every home she has had since he was a newlywed. BELOW: Two of ier signature touches—a shell and andlesticks—join wood benches in he sparsely furnished Farmhouse ibrary. Paintings by the Wyeths' rtist son, Jamie, flank the window.



characteristic Betsy Wyeth touches—no carpets cover the beautiful old floorboards, which have been abstracted from demolished houses ("I buy boards and store them"), no curtains on the windows to obscure the field of lambs or the ledges ("I love a window full of granite"), or the unobstructed view of the Atlantic. The furniture is mostly French Canadian country, from the 17th and 18th centuries—Betsy is something of a connoisseur ("I have about 10 pieces"). As with all the other houses, Block House is hung with Wyeth paintings. And Betsy's signature, a kitchen designed to eliminate clutter ("I hate the junk on counters"), to provide the greatest amount of counter space. Her counters here are Formica trimmed with walnut, because "I happen to like Formica for making dough." In the Block House kitchen is the first built-in cast-iron wood stove made in America, a Walker Seven, a vast black upright object blending elements of ancient and modern, a version of a stove maker attempting to look into the future.

"I saw one in Lucy Farnsworth's house, and I used to pat it and say, 'I'm going to find your sister.' And I did. In Thorndike, Maine. You'll never see one, because you'd have to tear a house down to see one."

Outside, in the fields, the firewood cut from the felled trees is curiously piled, the short pieces radiating in a dense circle, a unique way of stacking wood. "I saw it done this way in Pemaquid"—down the coast—"and copied it."

She created a large, commercial-size fish dock and pier on the western side of the island, which is not only her own boat landing but also a dock that is used by a number of lobstermen. Because it is possible on this expanse of dock to store hundreds of lobster traps, and because Allen Island is some miles at sea, "she's made it easy for a lot of lobstermen," one of her staff says. And her



"Paintings are really islands," Wyeth once said. "The theater is an island. A book's an island." ABOVE: Sheep graze outside the barn, an integral element of the working farm she has created on Allen Island, which occupies some 500 acres.






CENTER: The dock contains a boat shed, also known as Allen Island's Sea Station, as well as lobster traps. ABOVE: The *Island Transporter*, a barge Wyeth hires out of Rockland, Maine, ships building materials and supplies to and from the island.



buying the island in the first place prevented it from becoming the site of an upscale resort. In fact, the island is a part of a larger educational foundation called The Up East Institute.

Andrew Wyeth, in spite of his distaste for island life, spends long weekends on Allen or Benner. Allen Island is the setting for his haunting image of fishnets blowing like ghostly veils, titled *Pentecost*.

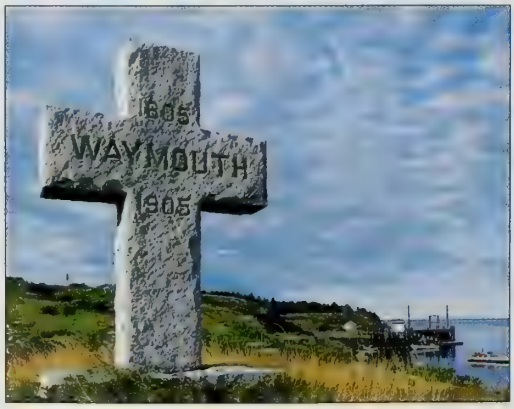
Although a lover of solitude, shuttling between her pair of islands, Betsy awaits Andrew's visits from the mainland with eagerness, even after 63 years of marriage.

"I look forward to asking, 'What did you do today?' He might say, 'I'm working on something I think is good.' Or else, 'It's absolute crap.'" This sort of postmortem with Andrew "is still the most important thing in my life."

Superficially, Betsy seems the apotheosis of a homemaker—a chef, a knitter, a keeper of accounts and cataloguer of Andrew's paintings, mother of his children, creator—literally—of a score of homes. But there is more. She has edited N. C. Wyeth's letters, *The Wyeths*, written an account of *Christina's World* as well as a family history, *Wyeth at Kuerners*, and collaborated with Jamie on a children's book. She has encouraged woodworkers to re-create the French Canadian furniture designs she so admires. She is an enthusiastic farmer. She is an organizer—she helped create Maine's Island Institute, based in Rockland.

In pursuit of perfectionism, Betsy has a passion for detail, not just the rich






**FAR LEFT: Sweetie, a Jack Russell terrier owned by island manager Gayle Stuart, rests on a granite bench that Wyeth calls "the throne." LEFT: A 1905 granite marker shows the area where English explorer George Waymouth is said to have landed and placed a cross in 1605.**

floors of reclaimed wood and the country furniture but also the framing itself. "See how your corner beam comes down—these are called *trees*." And she explains the purpose of the glass globe in a lightning rod, or challenges a visitor to identify a shapely wooden box on the mantelpiece. "It's a scythe box!"

She travels from one end of the island to the other on a golf cart, past ponds and lookout points she has put in place, and the haunts of otters and mink, to the edge of a bluff on the southern tip, where there is a long stone seat. "This is the Senate—over Raven's Gorge." And there she sits and smokes a cigarette and watches eagles and ospreys, listening to the waves crashing on the rocks below, while in the distance is the glint of the *Elizabeth Ann*, heading to Monhegan, which is clearly visible on a good day.

She sits, she reflects in a restless way, she says, "I just can't leave houses alone." She also says, "And I can't stand the thought of retirement. Why not carry on to the end?" □

**ABOVE: Wyeth's preference for antique wood flooring and furnishings is evident in the Allen House living room, in which painted wood armchairs surround a drop-leaf table. The painting was a gift to Andrew Wyeth from the artist, Scottish realist John Gardiner Crawford.**

**BELOW: Spruce trees stand beyond the White House, modeled after Winslow Homer's studio in Prout's Neck, Maine. Of island life, Betsy Wyeth has said, "The comings and goings are much more important occasions, and it's easy to say, 'It's time to leave, the boat is coming.'"**





# Imus in the Afternoon

## DEIRDRE AND DON IMUS GO GUSTAVIAN ON THE CONNECTICUT WATERFRONT

Architecture by Beringer Architects
Text by Nancy Collins/Photography by Mary E. Nichols



Don Imus cum Ingmar Bergman?

It's hard to visualize America's most controversial media cowboy—a man so dedicatedly western he walks around Manhattan sporting pistol, cowboy hat and boots—living in a house more likely to show up in *Scenes from a Marriage* than *High Noon*. But then those who awaken each day to *Imus in the Morning* have come to expect surprises not only from its host—but his family. So when his wife, Deirdre, suggested their weekend life would be better lived in Swedish Gustavian than Connecticut country, Imus didn't flinch.

"Of course I didn't know what she was talking about," he laughs, "but Deirdre has great taste. In fact, I'm my wife's biggest fan."

Which was a good thing, since Deirdre Imus was a gal on a mission. "Don trusted me because I was so enthusiastic," she says. "I had this specific buzz in my head"—a hum that began when she starred in a college production of Strindberg's *Miss Julie* and "fell in love with the set. I was so smitten," she says, "that I named my cat Gustav.

"What I love is the Swedish sense of restraint. And with Gustavian" (named after King Gustav III, who be-

**ABOVE: Radio talk show host Don Imus and his wife, Deirdre, at their weekend house on Long Island Sound in Westport, Connecticut.**

**OPPOSITE: The entrance hall of the residence, which Deirdre Imus furnished in a Gustavian style. The demilune table and bust, both 19th century, are from Sentimento. Elizabeth Eakins rug and stair runner. BELOW: New York–based architects John and Nancy Beringer employed a mix of styles for the exterior.**







"I wanted each of the rooms to face the water," Deirdre Imus says. "To me, it doesn't get any better than living on Connecticut's beachside." LEFT: Gustavian pieces in the parlor include an 18th-century daybed and tea table, which holds a 1790 urn. Kentshire Galleries lamp. Stark rug.

BELOW: For the parlor, as for the rest of the house, a team from James D'Auria Associates Architects helped select furniture. The Louis XVI chair retains its original fabric. Reflected in the Swedish pine-and-ivory trumeau is a portrait of a gentleman from the Gustavian era.



came enamored with Neoclassicism after visiting Versailles), "you get not only the modernity of clean lines but all that history. Once I locked into it, I was determined."

Six years later her determination has paid off in their spectacular Connecticut waterfront home—four acres they never dreamed they would own. "For three years Don and I drove by this handful of old estates on the water, saying, 'Wouldn't it be great to live here?' knowing this property never came up for sale."

Until that magical day they spotted a For Sale sign on a piece of land that had been handed down through three generations. "We offered a ridiculous amount of money," admits Don Imus, "and they said yes," making the couple owners of a classic Colonial and guesthouse "that looked like something the Unabomber would live in," he says. "The best part was the property"—a former arboretum that boasts a plethora of gorgeous old spruces, dogwoods, one magnolia and a towering 200-year-old copper beech. Dazzled by their flora and fauna, the Imuses "didn't even walk through the entire house until we started demolishing," says Deirdre Imus, "because I knew I was going to start over."

Which they did—creating in its place an impressive 14,000-square-foot, 17-room Neoclassical crossbreed with



Colonial roots and a decided sense of Swedish purity and simplicity, designed, says Deirdre Imus, "to fit the property like a glove. The idea was to have everything completely new with antique amenities—my version of Gustavian in the context of living in Connecticut."

Connecticut wasn't the only thing on Deirdre Imus's mind during the two years she was bringing the house to life. Shortly after purchasing the estate, the couple got the idea to build the Imus Ranch for children with cancer in New Mexico (see *Architectural Digest*, December 2001).

Suddenly, Deirdre Imus was abundantly pregnant with possibilities: Not only did she have two projects about which she had definite design ideas, she was, literally, expecting the couple's now four-year-old son, Wyatt. "When the ranch came up, we had already torn down this house and had no choice but to develop the property," says Don Imus, who, shifting his attention to fund-raising for the ranch, left his wife to simultaneously oversee both projects. "In our New York apartment, Deirdre had two big stacks of plans," he recalls, "one for the ranch and one for Connecticut."

Fortunately, Deirdre Imus is a woman of uncommon energy who knows exactly what she wants. Sitting down in Connecticut with architects Nancy and John Beringer, she explained "how we lived and what I wanted in every room; that the integrity of each would be set by the

**"I didn't have to do anything," says Don Imus. "I had no doubt Deirdre could do the design. She would show me pictures of what she had in mind —all beautiful stuff." ABOVE: An oil by David Bierk of Ophelia is in the dining room. "She's looking out to the sea," says Deirdre Imus.**

**OPPOSITE: *Girl in Red Dress Holding Posies*, an unsigned 1790 American work, hangs in the library. The pillows are from Carlos de la Puente Antiques. Kentshire Galleries milk glass box, left. Stark carpet. BELOW: The breakfast nook overlooks the Sound. Orrefors crystal bowl.**











"We're definitely not dainty," says Deirdre Imus. "The rugs may be handmade, but our son, Wyatt, still tracks sand through the house." LEFT: A Louis XVI–style bed, from Niermann Weeks, centers the master suite. Sentimento 18th-century swan gueridon. Elizabeth Eakins rug.

ABOVE: Connecticut-based landscape architect John Geiger planted colorful flowerbeds off the two-bedroom guesthouse. Brown Jordan furniture. BELOW: Deirdre Imus chose a traditional Swedish-knot window treatment for her master bath. The chair fabric is from Brunschwig & Fils.



fireplaces and lighting; that, though I had yet to find both, I was going to have 18th- and 19th-century mantels in eight rooms, as well as antique chandeliers everywhere." She also wanted French doors—lots of them—and when it came to the actual lighting, Imus instructed her colleagues to "think of a Vermeer painting—light coming from outside of the window. My vision is so specific," she admits, "that I not only walked the electrician through every room, pointing out where I wanted each light or sconce, I watched as he put blue tape on the exact spot."

That being said, her obsession with Gustavian was a journey of Swedish serendipity. "Deirdre has the discipline to do research," says Don Imus, "and the facility to know how to implement it." What initially appealed to her was "the visual of Gustavian colors—the beautiful pale grays, creams and whites, those very soft blues." Another seductive element for the passionate environmentalist was the use of organic woods and materials,

*continued on page 173*

HOTELS

# Wind Song Island

## A NEW RESORT IN MINNESOTA'S BOUNDARY WATERS EVOKES THE GREAT WILDERNESS CAMPS

**ABOVE: Architectural designer Elizabeth Hyatt created a resort on 50-acre Wind Song Island, located in the waters that separate Minnesota and Ontario, Canada. RIGHT: Loon Manor Lodge's living room fireplace was restored using original stone. Upholstery fabrics by Robert Allen.**



Architectural and Interior Design
by Elizabeth Hyatt
Text by Christopher Hall
Photography by Roger Wade



Hyatt named Wind Song Island herself: "I was sitting outside one day, listening to the sound of the wind in the pines, and the name came to me." ABOVE: Loon Manor Lodge and the resort's four cottages are available individually and may also be rented together for large groups.

Boating through Voyageurs National Park, in the boundary waters along Minnesota's border with Ontario, Canada, it's easy to imagine that time here has stopped for centuries. In this watery labyrinth of bogs, beaver ponds, islands and lakes, loons still issue their haunting cry and bears still forage for plump summer berries. On land whose exposed rock is among the earth's most ancient, stands of pine grow dense and fragrant, just as they did when the French Canadian fur traders known as voyageurs plied these waters in birchbark canoes. "This is one of the rarest regions of the continent, if not in the world," wrote the late preservationist Ernest Oberholtzer. "Nowhere else is there to be found so precious and picturesque a combination of water, rock, and forest, all linked together in a single maze of bewildering beauty."

For generations the boundary waters have drawn hunters and fishermen, as well as those—like Elizabeth Hyatt—who simply want to escape for a while the pressures of modern life. Hyatt, an architectural designer who specializes in historic renovations, ended up miraculously transforming a dowdy fishing compound on a 50-acre private island into a classic woodsy resort.

Wind Song Island is a finely crafted great camp in the Northwoods tradition, though if all camps were this idyllic, no one would go home at summer's end. Located on pristine Rainy Lake, within shouting distance of both Voyageurs and the Canadian border, the island is a place to swim, fish for walleye, walk in the forest or simply lean back in your Adirondack chair and watch the evening sky morph from orange to pink to purple.

"I first saw Wind Song in 1996," Hyatt recalls, "when my husband and I were traveling in the area. Wind Song was being used by an oil company as an executive fishing retreat, and when they decided to sell, we worried it would be developed." Hyatt's husband purchased the island, and the couple made plans to place almost half of it under a conservation easement.



**ABOVE: A custom-made log bed in the master bedroom of the lodge is draped with a 1930s quilt. RIGHT: The room's sitting area, which looks out on the islands of Rainy Lake, features a log chair and desk and a tribal rug. The timber work above the windows is hand-adzed.**

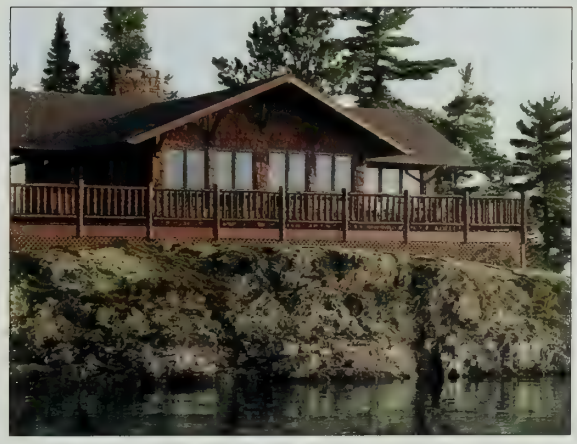


At the time, a pea-green lodge from 1919, an oar house and several buildings from the 1960s and '70s were the only structures on the heavily forested island. But the lodge was enough to pique Hyatt's interest. "I've never seen an old building that didn't intrigue me," she says. Feeling that the area lacked high-end accommodations, she decided to create a small, private retreat in the rustic vernacular, consisting of a main lodge, a meeting house and four cottages ranging in size from two to five bedrooms.

Hyatt was uniquely qualified for the project. Though her background was in fashion, in 1981 she had begun to re-

store neglected historic mansions in the Minneapolis area, with clients purchasing finished homes that in many cases had been gutted and completely rebuilt. Learning as she went, Hyatt acted as architect, general contractor and on-site supervisor for more than 15 major restorations, roles she reprised at Wind Song Island. "Elizabeth was thorough and meticulous, with a sensitivity to historical significance," says Bob Glancy, of the Minneapolis Heritage Preservation Commission. "It was good training for her Northwoods adventure."

Wind Song Island, however, presented unique challenges. All building materials and furnishings had to be barged nearly five miles from the mainland, no work could be done during the harsh winter, and local labor had to be located to produce the hand-adzed timbers, stone fireplaces and other artisan-quality work found throughout the resort. Most challenging were the new mechanical systems—heat-traced water and septic lines, artesian wells, underground electric and telephone lines—all of which were extremely difficult to install due to the island's pervasive ledge rock.



**ABOVE: The living room of Bear Point Cottage has windows on three sides as well as antique wide-plank flooring. The building's decks overlook Voyageurs National Park. LEFT: Situated on a secluded bay a half mile from the main lodge, the cottage has its own floating dock.**

After a thorough makeover that included adding a second story, Loon Manor Lodge, the three-bedroom main building used only for groups, is now a focal point of the property. Pine beadboard ceilings and 100-year-old wide-plank floors lend the living room, dining room and gallery a warm, amber glow, with a mix of vintage and custom-made twig and log furniture adding to the rustic-chic feel. Boldly patterned tribal rugs are scattered about, as are carved fishing lures and duck decoys, old creels and oars and a 19th-century Sioux dress. The décor is similar in the

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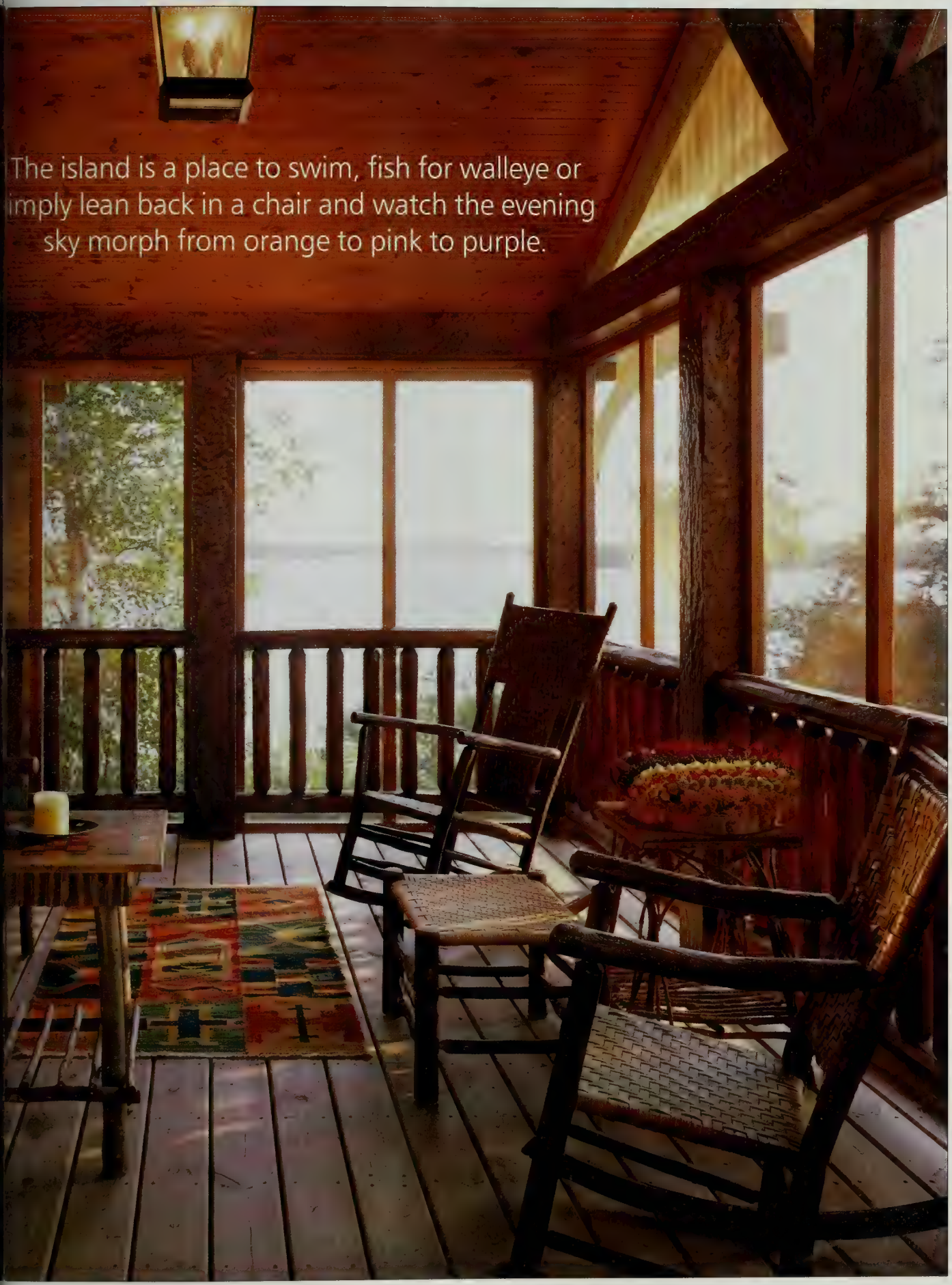


ABOVE: Wolf Den Cottage is accessorized with cotton plaids and 1930s floral pillows. The French door leads to a deck surrounded by red-pine forest. BELOW: Osprey House, with its screen porch, is home to the resort's office, full kitchen and combination meeting and game room.



RIGHT: The communal porch in Osprey House. "Every family has had the experience of choosing a vacation destination based on photos in a brochure and then arriving to find it terribly disappointing," Hyatt says. "I wanted to make a spot that's even better than you expected."




The island is a place to swim, fish for walleye or
imply lean back in a chair and watch the evening
sky morph from orange to pink to purple.

Text by Steven M. L. Aronson/Photography by Scott Frances



# Out of Africa

## PHOTOGRAPHER PETER BEARD AND HIS WIFE, NEJMA, ENCAMP IN THE WILDS OF MANHATTAN

For Peter Beard, famous photographer ("I do both fashion and fauna," he declares playfully), incorrigible party animal ("Unfortunately I've never changed"), and wildlife defender and documenter (fortunately he's never changed), residential history has repeated itself. There's a certain fortresslike 1885 red-stone building on the West Side of midtown Manhattan whose Byzantine Revival lobby boasts mosaics and stained glass by Louis Comfort Tiffany: In the late 1960s Beard lived there, on the sixth floor, with his first wife, Newport debutante Minnie Cushing, and today he's back—down on the second with his third, Afghan beauty Nejma Khanum, who also handles his affairs. (Where he lived with his second wife, supermodel Cheryl Tiegs, would be another story.)

The peripatetic—no, nomadic—Beards have settled in and even settled down,

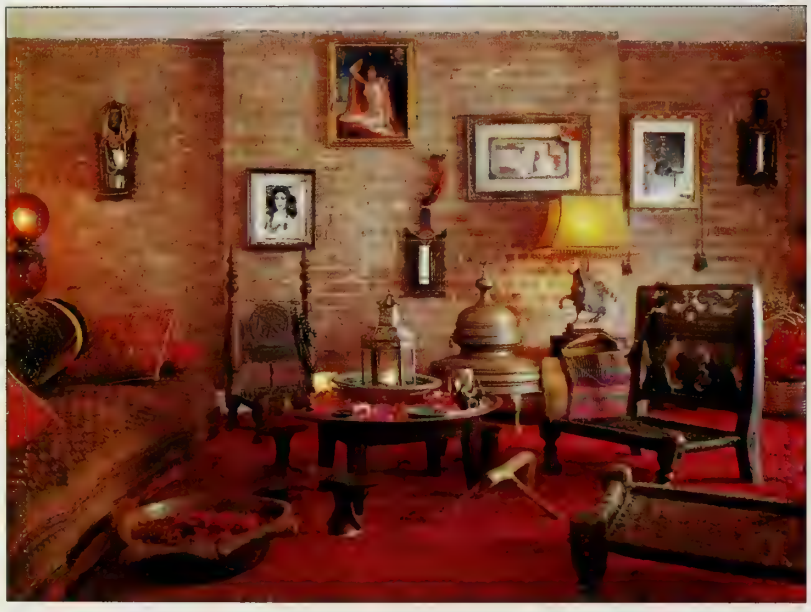


"Ours is a rambling art- and memorabilia-filled apartment," says photographer and adventurer Peter Beard (left, with his wife, Nejma). OPPOSITE: The console in the living room is part of an 18-piece suite of 19th-century mother-of-pearl-inlaid furniture the couple found in Cairo.

BELOW: Over the living room fireplace is a photograph of a Mkamba tracker taken by Peter Beard; flanking it are shelves holding first-edition volumes of Africana. Objects from such disparate places as Bhutan, Provence and Egypt are arranged on the glass low table.







**TOP: Camel and elephant candelabra are silhouetted against the alcove windows in the Afghan Room. In the foreground lie some of his recent diaries. ABOVE: "I'm designing a tent for the space that will have moons and stars on it," says Nejma Beard. "I feel really at home in tents."**

**RIGHT: The large *sowan*, or hanging, draped over the balcony "gives height to the living room and partially divides it from the dining room," she explains. A hand-blown rose-colored Cairene decanter and glasses are on the table. The cabinet comes from the Philippines.**

spending roughly five days a week in their sprawling eight-room apartment with its second-level loft spaces, high arched windows, original stenciled oak floors, tile-framed fireplaces, and walls so thick they're practically soundproof. It is here that Peter Beard creates both his celebrated collages, incorporating the black-and-white African wildlife photographs that first made his name, and his daring, densely layered diary pages that amount to some of the most compelling visual and tactile artifacts of our time. (Not for nothing is he acclaimed for having raised accretion to an art form: Beyond the usual doodles, line drawings and scribbled phone numbers, his diary books are studded with dead bugs, elephant eyelashes,

It was Africa where Beard proceeded to "get in on the last gasps of almost everything."

inkpad footprints, and lipstick lip prints, his friend Mick Jagger's, for one—or two.) And it is here, also, that he entertains, in the many senses of the word, the collectors and art dealers who have come hoping to negotiate for particular pieces and the museum curators who have come to propose shows and retrospectives.

Their first year in the apartment, the couple camped out—with just two sofas, a futon for them and a trundle bed for their daughter, Zara. Nejma Beard refused to properly furnish the place until she found "the right stuff." During a trip to Egypt, at a friend of a friend's "amazing place in Cairo," she saw the elaborately detailed, eye-blindingly beautiful furniture of her heart's desire. "I sat right down on this settee and said, 'I'm not leaving until you agree to let me have it,' " she recalls. The Beards ended up with the entire rare 18-piece collection—consisting of, in addition to the settee, salon chairs, armchairs, low tables, end tables and a console 12 feet high: all of blond walnut inset with bone and encrusted with mother-of-pearl.

They had the furniture restored and re-covered in an oxblood cashmere-silk blend and proudly installed in their living room and kitchen/dining room. "Coincidentally, the backs of the settee and chairs echo the architecture of Carnegie Hall, which is right across the street," Peter Beard points out. The golds and pale yellows of the Afghan kilim in the living room speak to the blond walnut, while its jewel-like reds repeat the upholstery. He describes the carpet, which is geometrical, as being "somewhere between Ramses II and Paul Klee."

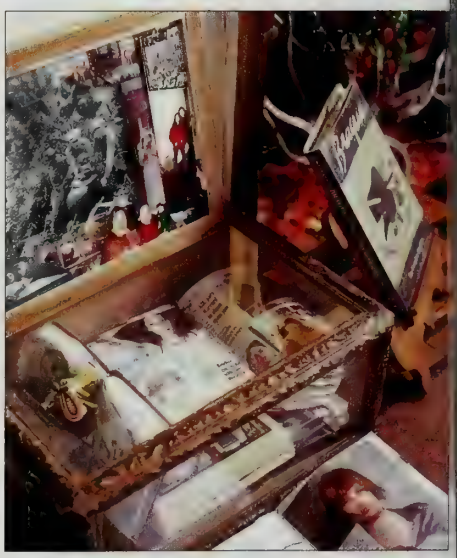
Above the living room fireplace is a monumental Beard photograph of a Mkamba tracker brandishing the world-record cow-elephant tusk. This image was the cover of Beard's landmark book *The End of the Game*, whose publication in 1965 was heralded by no less than Isak Dinesen; it was her writings that had inspired him to visit Africa in the first place, where this Tarzan with a Yale degree proceeded to "get in on the last gasps of almost everything." Elsewhere in the room,

a Beard photograph of a dik-dik is brashly embellished with drawings by Dinesen's majordomo and one of the indelible characters in her masterpiece, *Out of Africa*—Kamante Gatura (Beard went on to retain him for 17 years as his own majordomo on the 45-acre plot on the outskirts of Nairobi that he purchased in the mid-'60s).

An unsettling collage of 60 photographs of elephant carcasses beyond number simmers over the entrance hall fireplace (the mammals scandalously had starved to death in a game reserve thanks to misguided conservation efforts—a calamity that Beard smartly sums up as "elephant skeletons in a Kenya closet"). "The bones of your elephants as they disintegrate form magnificent sculpture that has all the memory-traces of life's futility and despair," Francis Bacon, that past master of grisly images, eloquently wrote Beard. Bacon's 1962 drawing *The Wrestlers* has pride of place on a table in the living room—a gift from the artist, who over the years painted more than 20 portraits of Beard, including four stunning triptychs. The apartment is awash in works by such other artist friends of Beard's as Andrew Wyeth, Andy Warhol and Salvador Dalí, who once told Beard that he saw him as his "third brother."

A 1973 Beard photograph of Warhol shows him thumbing through Beard's so-called dead-elephant diary. "Andy was a great maker of multiples," he remarks, "so what could be more perfect than to have him looking at 40,000 'ellie skellies.'" In 1996 Beard was famously trampled—in his own animated words, "skewered and scrunched"—by an elephant in Kenya; that he all but came to grief at the hands of a creature whose predicament he had spent decades doc-

*continued on page 173*



**ABOVE LEFT: Peter Beard looks over proof sheets while working on a project in his studio. The blowup of a rhinoceros is framed and embellished by African drawings. ABOVE RIGHT: A glass case holds the couple's photograph-packed journals of the previous year's excursions.**

**"Everything in our house is intensely personal and collected with the view that one must always be a traveler, not a tourist," notes Nejma Beard. OPPOSITE: Indian lamps illuminate the master bedroom. A page from one of Peter Beard's 1985 diaries was reproduced for the silk draperies.**





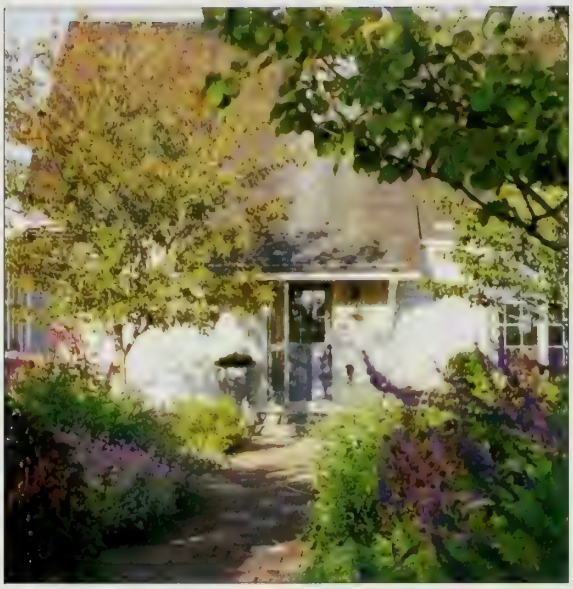
# A Farmhouse Beauty

## TRADITION AND LUXURY COME TOGETHER IN AMAGANSETT



Architecture by Alan Wanzenberg, AIA
Interior Design by Jed Johnson Associates
Text by Stephen Drucker/Photography by Scott Frances

**Architect Alan Wanzenberg collaborated with designers Arthur Dunnam, Christine Cain and Jaime Rojo, of Jed Johnson Associates, on a house for a couple in Amagansett, New York. ABOVE: The living room. Burden & Izett Windsor chair. Clarence House large pillow fabric.**



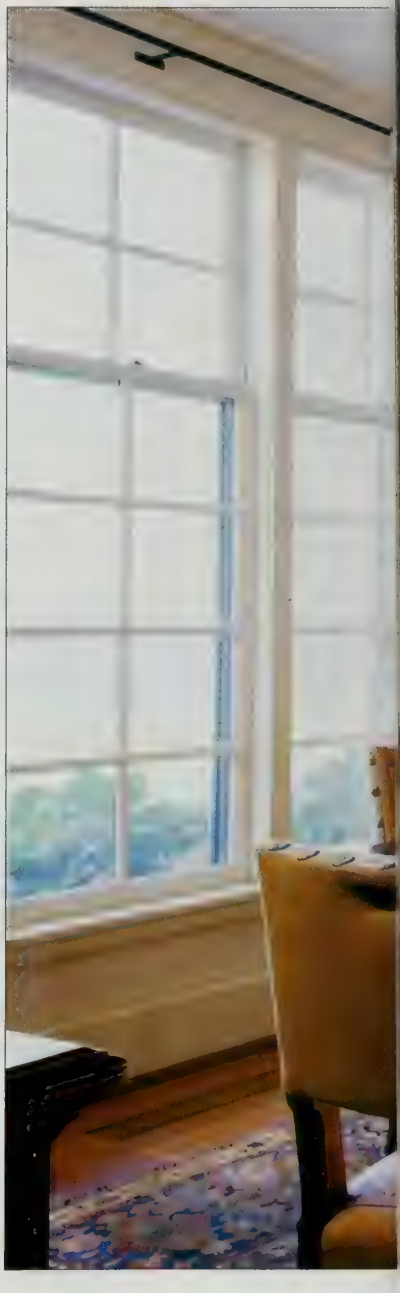
How unfair that the phrase "God is in the details" has become the sole property of the modernists. Anybody with an eye for the finer points of design can see there is no getting closer to heaven than this very subtle new house.

"I thought all the great things had been built. I had no idea what could be built today," says one of the owners, an investment manager whose own eyes were opened by the experience of building his first house. Fireplaces shimmering like the latest Badgley Mischka collection, antique cutwork sewn onto silk lampshades, hammered-nickel hinges that were the work of a jeweler-turned-metalsmith—there are only so

**LEFT: The center courtyard leading to the entrance "is sheltered from the destructive winds out of the north," says Wanzenberg. BELOW LEFT: Fitz Hugh Lane's *The* Matilda *Under Sail*, 1851, hangs above the fireplace in the entrance hall. The bronzes are by Diego Giacometti. Beauvais rug.**

**BELOW: "The dining room is intimate for a house of this scale," says Dunnam, who based the design on the antique Ferahan rug, from Darius. A French chandelier illuminates the circa 1835 table. The circa 1850 chairs were designed by architect A. W. N. Pugin.**





many drawing boards details like these could possibly have come from. New York–based architect Alan Wanzenberg designed the house as well as "anything permanently affixed to it," he says, while principal designers Arthur Dunnam and Christine Cain and associate designer Jaime Rojo, of Jed Johnson Associates, furnished and decorated its romantic interiors. Edwina von Gal, the Georgia O'Keeffe of landscape design, brought her own unmistakable cool elegance and discipline to the substantial gardens.

An important old house once stood here, on five acres high atop a windswept bluff in Amagansett, New York, but it was lost to a fire many years ago. Despite its location, the spot could not be more quintessentially New England. "There's an astringency to the site," says Wanzenberg. "To be here, the house had to look tough. Yet isn't it nice?"

A straightforward farmhouse, it looks as if it has been here forever. The core is home to a Manhattan couple, with two wings for their many guests. Never does it feel like a six-bedroom house with 8,000 square feet; the scale is much more personal. "That's typical of my work—the architecture never looks quite the scale it actually is," says Wanzenberg. "I prefer very few hallways and walking through rooms to get to other rooms. This house was designed so the owners could be there by themselves and not walk past empty bedrooms."

Not quite American, not quite English and not quite of any one century, this is very much a collector's house, built object by object: One day a pair of leaded-glass windows by Frank Lloyd Wright would arrive. The next day, Hudson River School paintings would appear. The next day, an astounding Art Nouveau piano from England. "The owners like all kinds of beautiful things with a lot of visual interest," says Dunnam. "We didn't want a specific historical period. We wanted them to feel they could gravitate toward whatever appealed to them."

The couple's many moods and interests have all been accommodated in spaces that are comfortable in every season. Sitting in the living room is



like traveling back to the late 19th century, to some great peacock-feathered gathering of intellectuals in Holland Park, London. The game room, with its Mackintosh-inspired fireplace, suggests some forward-thinking Glasgow salon in the early 1900s. The master bedroom flirts with the contemporary, while the library, paneled in pecky cypress, has the stature of Delano & Aldrich.

The more you look, the more you see. The designers worked like couturiers, and as with a serious dress, there's a whole other level of pleasure had by those who take the time to examine the stitches and turn out the lining. Every tile was fired for the house. Every one of the four staircases has a different intricate balustrade. Most fabrics were custom-colored, rugs woven, hardware cast. The block feet of an armchair have the slightest flare added, to echo the shape of an Art Nouveau–style mantel—for the rare soul observant enough to notice. And the simple act of climbing the main stairs isn't simple at all: The runner is gun-tufted wool, with a double border of color and nailhead trim, and on each landing there is a handwoven wool rug exploding with color. "There's a great deal going on, but in a very quiet way," Dunnam says. "There's never a place where there isn't something interesting to look at."

Where furniture is new, age was suggested, as with the antique Chinese bamboo mats laid into the bedside ta-





ABOVE: "It functions both as a library and as a sitting room for the master bedroom upstairs," the architect says of the library. *The Bark* Panama, 1851, center, is by James Guy Evans and Edward Arnold. Marvin Alexander chandelier. Schumacher armchair and ottoman fabric.

"We told everybody on the design team, 'First let your minds roam. We'll worry about constraints later,' " says the husband. LEFT: A Laura Fisher antique quilt is on the bed in a guest room. An 18th-century chair, from Burden & Izett, is paired with a mid-19th-century American desk.



The needlepoint rug was the key
our design," Cain says of the mas-
bedroom. "The space is very
rene." Clarence House bedcover-
g and sham fabric. Yew Tree House
ntiques desk chair and Portuguew
rror. George Subkoff arm-
air, foreground. FJ Hakimian rug.

Landscape designer Edwina von Gal planted an herb garden along the fieldstone wall of the terrace, which is off the kitchen, left.



ABOVE: "The guesthouse is attached to the main house by a breezeway, giving it the appearance of being freestanding," notes the architect.

bles of the master bedroom. Painted effects appear in the most unlikely places: A fan design in faux marquetry was added to the frames of a superb pair of American portraits; and a vine of vaguely Craftsman flowers trails down the four posts of the bed in the master bedroom. Sometimes even the details are detailed: The shades of a sconce in the entrance hall were stenciled with colored disks that echo the pearly tiles of the hearth. The husband is the first to say, "There's a complexity in the design of this house that most people never see."

All of these small dramas unfold against a vibrant architectural setting. "Everything is a little asymmetrical when you dissect it," explains Wanzenberg. The entrance hall is really quite unconventional; you're greeted not by the usual big console but by a corner fireplace blazing away. Although the architecture is very much on the square, the master bedroom is barrel-vaulted and lined with butternut, with just a little white pigment rubbed in, as if the sea had washed over it for years and left a layer of salt. And the scale of the library comes as a complete surprise—"I always include one tour de force space," says Wanzenberg—and its blue upholstery fabric emphasizes the water view. If it all holds together seamlessly, it is because, Cain says, "our firm has a real understanding of architecture and how to integrate it with interior design. Our interiors are very resolved."

Right down to the couple's two cats, though nobody here is taking credit for them. The lithe Siamese beauties lend just the right note of late-Victorian exoticism. They have coats softer than cashmere, in colors that defy description, and eyes bluer than summer's loveliest hydrangea. Sometimes God really is in the details. □


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## REESE WITHERSPOON

*continued from page 94*

white, where she spends much of her time in the city, as well as the warren of offices where she works with Congresswoman Rudd, the character played by Sally Field. These environments are closed, labyrinthine and intricate, whereas Elle's apartment is modern, open and translucent. "We wanted her home to be an aerie, an idealized place that could be easily grasped—by the camera and the audience—from all angles," Stewart explains.

It was a Courrèges dress that helped Stewart and Fox set the apartment's tone. The Washington Elle is cleaner, more linear and elegant in her style than the Boston or the Los Angeles Elle, and her home has a more sober, though far from subdued, palette. The translucent panels, with their large geometric shapes in pale pink, green and blue, divide the spaces and establish a strong architectural framework. "Furnishing the place was not so easy, with all that graphic architecture," Stewart remarks. "K. C. did a very subtle, amazing job of introducing vintage and custom pieces into the modern '60s retro atmosphere."

"The wonderful large sofa really helped define the space," says Fox. "From there it was a matter of thinking like Elle. I felt she would be drawn to the shaggy fleece rug, the Italian egg stools, the Philippe Starck Louis Ghost chairs." Some of the pieces, such as the headboard and upholstered furniture, Fox commissioned, as she did most of the artwork. The rest she shopped for, "madly but with great satisfaction," notes Fox.

Throughout the set, accessories play up Elle the fashionista: bookends in the shape of high heels, fashion illustrations that hang on her dressing room wall and, of course, her jam-packed walk-in closet, where in a memorable scene before she addresses Congress, Elle tries on various outfits, dismissing them as "too Hillary" or "too Nancy" or "too Pat Nixon" until she hits on the right one.

The scene, like the apartment in which it is set, suggests that it's possible to be a woman of substance and still care about style. "It's part of the girl-power statement," says Stewart. "I love designing for Elle. She's smart and fashionable. It's part of what the movie says to young girls: You can be a woman who has manicures and puts a bill through Congress at the same time." □

## MODERNISM REVISITED

*continued from page 120*

ors work seamlessly with the décor started a decade ago. During the process Friesen became engaged to Janet Rienstra, the owner of Meta Records, who shares his enthusiasm for the ongoing development of the design.

Modernism is not monolithic, and this house, first inspired by Los Angeles's Case Study houses, has become a case study itself in the history of California modernism. The simple functionalism of the original yielded to a more generous and relaxed modernism in the first addition, and with the second, to a modernism of great complexity, featuring a full mix of Euclidean forms. The house now moves back and forth in space, backward and forward in contemporary architectural time. Light itself turns gyroscopically inside through the windowed gaps separating the parts of the architects' collage. "I see the house as an investigation into the idea of layering," says Michael Palladino. "The notion of adding to the history of an existing building fascinates me because you're giving the structure its next life."

> "I see the house as an investigation into the idea of layering," says Michael Palladino.

The classic Meier aesthetic, cool in its elegance, acquired a warm complexity because of the active involvement of a client with a point of view: This is a Richard Meier & Partners house deeply stamped with Gil Friesen's personality. "Michael was very casual and informal," says Friesen. "We worked through a lot of dinners and wine as he included me in the process. I felt as though I was a participant rather than just a client with a program."

Now, with some 14 rooms, the design has reached a climax state ecologically, like a rain forest: The house fully realizes its own potential as an interior and as a structure negotiating the porous relationship between man and nature. The architects have created a whole much warmer than the sum of its serenely abstract parts. □

## ALL OF A PIECE

*continued from page 127*

nen table anchors the dining area—but, since Jarmel had requested formal dining, why not take him at his word? D'Aquino did and drew up to the modern table a set of 19th-century gilt French chairs. Next came a Burmese Buddha, also gilt; a two-panel Japanese screen that acts like a window onto a fantasy landscape; and then, moving on to the living area, a group of crisp midcentury furniture that includes a low table and a pair of armchairs by Robsjohn-Gibbings and a Gino Sarfatti floor lamp.

"Much as Marvin loves Asian objects, we didn't want to treat the house with a single aesthetic," D'Aquino explains. "That's too narrow an approach for us or for a place at the beach. The midcentury furniture, which I happen to love, makes the interiors feel contemporary. It lends them an air of practicality and durability."

D'Aquino and Monaco treated the bedroom pavilion, which consists of two floors, as a smaller-scale version of the living pavilion. Again the space was gutted, lined with cedar and outfitted out with louvered shutters.

> D'Aquino calls the structure alternately "the largest pie safe ever built" and "the little house within the big house."

Again the lighting was carefully calibrated to maximize the warmth of the wood. Again the furniture is global in its embrace.

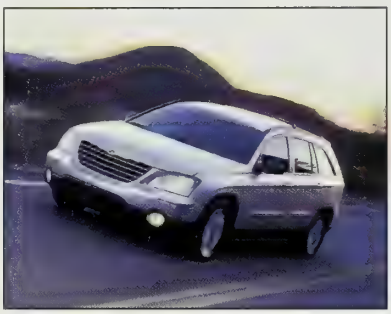
In the master bedroom, which is upstairs and has a sweeping view of the ocean and the bay, a distinct inflection of the Raj prevails. The circa 1950 rattan armchairs, the teak four-poster bed and the Philippine armoire all contribute; even the Japanese lantern topping the armoire suggests a faraway, slightly exotic serenity that suffuses so many seaside spots. Suffuses and, in Jarmel's house, is there for the seizing, in all possible directions. □

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## DIVINE INSPIRATION

*continued from page 132*

with two bedrooms and its own kitchen, renovated the chapel and left intact a small building attached to the chapel that had stored farm equipment.

Rossi died of a heart attack before the work was finished—"an awful tragedy," says John Sargent. "He was so good. We dedicated the chapel to his memory." For the gardens the couple brought in English landscape architect Peter Curzon ("Probably the smartest thing we did," notes Betty Sargent. "You don't put all that effort into a house and then just stick a couple of trees outside"). Curzon created three symmetrical terraces facing west, with roses, herbs and lavender near the house, and set a fragment of a Roman column opposite the chapel. To the east he moved the olive trees into tighter rows, closer to the abbey. In addition, he designed a stone fountain for the path to the guesthouse and a trellis for wisteria by the pool.

Furnishing an 8,000-square-foot house was another daunting task: Betty Sargent had chairs and sofas upholstered in Tuscan-white fabrics, brought bedding and rugs from New York, commissioned local artisans to make iron bedsteads, side tables and planters, and haunted antiques shops in the

> Weeds sprouted through floors. There was no heat, plumbing or electricity. "We had to fight nettles to get to the entrance."

Val d'Orcia. Among her favorite pieces are a teak refectory table, an 1800 Swiss walnut desk and a pasta cabinet from Piedmont.

All the work was finished by the end of 1999, and the family stayed in the *abbadia* for the first time to celebrate the millennial New Year's Eve. "It was incredibly romantic to be in a thousand-year-old house for the year 2000," reflects Betty Sargent. "If you want to leave something behind, why not a house that's 1,000 years old? Now it's got another 500 to go." □

## WIND SONG ISLAND

*continued from page 155*

individual cottages, which likewise underwent complete overhauls. Separated from one another by forest and equipped with their own docks, boats and canoes—not to mention porches and decks overlooking the lake—the cottages are remarkably private refuges where you can happily hole up and forget about the outside world. Most come with a kitchen, which on request can be fully stocked with food before a guest's arrival.

Though her five-year effort to transform Wind Song Island is now complete, Hyatt has stayed on as resort manager to welcome the variety of people who

> Pine bead-board ceilings and wide-plank floors lend the living room, dining room and gallery a warm, amber glow.

make their way to this enclave of Northwoods luxury from May through October. "We've had honeymooners and couples who just want to get away," she says, "as well as family groups that take the entire island. Of course, there are also the guys who chase walleye and bass from one end of summer to the other, though you'd be surprised at the number of women anglers these days."

Ask Elizabeth Hyatt why she tackled such an ambitious project, and she always comes back to the unique, timeless quality of Voyageurs and the boundary waters—the moose and bear that swim from island to island in summer, the fragrance of pines covered with morning dew, the bald eagles that every day circle overhead. "I wanted to create something to complement this beautiful national park," she says. "A place where you can go out and enjoy the wilderness but come back to style and comfort." Would that all camps had such a sensible aim. □

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## IMUS IN THE AFTERNOON

*continued from page 151*

as evidenced in the window treatments—graceful pieces of muslin, cotton and linen draped subtly across glass and held in place by great fists of fabric called Swedish knots. As for the floors, she insisted on unfinished antique oak. "I refused to use new, pressed wood because it's treated and highly toxic."

The serenity of Swedish ambience is perhaps best exemplified in the master suite, an upstairs hideaway with French doors and a balcony overlooking Long Island Sound. "It's important to both of us to have a room where you can really rest," says Deirdre Imus. "So, in our bedroom, there's no TV, books or tchotchkes—just the bed, a few pieces of furniture and a view." Deirdre Imus's mix—her mélange of cultures—can be seen in a Directoire caned settee as well as the 18th-century rose-limestone mantelpiece. But it is the bed—a Louis XVI–style canopy made of fruitwood with silver leaf, done by hand, and swathed in custom-made silk and cotton whites—that dominates the room. "It's so relaxing," says Deirdre Imus. "Don sleeps better in that bed than in any we have."

Another favorite of her husband's is his mahogany-paneled bath, taken from a Caribbean prototype his wife saw in a magazine. "I thought, That's Don's bathroom—all that mahogany, the chaise, marble counters. I dreamed up the shower floor—river stone, cut and assembled to look like a riverbed. His bathroom looks like his real personality, which is elegant and sophisticated but masculine."

Equally important, however, is the child's chair tucked into a nook by the tub. "In every room there's a definite piece of furniture for Wyatt," says his mother, pointing to a rocking chair in the library, the small Gustavian bench in the parlor. "After all, this is his house too." (Indeed, Wyatt Imus has no trouble summing up his Connecticut weekend home: "Ocean, antiques, secret gardens, so mysterious.")

"Deirdre described my bathroom, but I couldn't believe it until I walked in," recalls her husband. "But then, the whole house was a surprise." In fact, she reveals that "in terms of my dream house, this reflects my true aesthetic. Unlike the ranch, which I designed solely with the children in mind, here it was my turn to do what I wanted."

That vision included developing the lush grounds that she conjured with landscape architect John Geiger, whose initial mandate was "to preserve the mature trees originally brought in 150 years ago by teams of horses and wagons.

"The overall idea was to create mysterious destinations with three secret, intimate gardens," says Geiger, describing the property's English garden, Chinese wishing pool and Japanese pond awash with koi—"all little meditation gardens for Deirdre to get away from Don. She hides in them," he laughs, "and he immediately gets on his cell phone to find her."

And what is her husband's ultimate reaction to his first Gustavian residence? "I like not having a bunch of big, overstuffed sofas, heavy drapes or pillows lying around," says Don Imus. "Being able to see the water from every window is just great, and then there are the fireplaces. During the winter, when it's 10 degrees, we light every one and just go from room to room. Frankly, there's nothing not to like in this house."

"I like not having a bunch of big, overstuffed sofas, heavy drapes or pillows around," says Don Imus.

It is also, adds his wife, "a great thinking house. Don and I have done a lot of active thinking—and doing—here. It allows that because it's not a place that takes you over when you walk in.

"When we first bought the property," she continues, "Don and I came on weekends and sat in rickety old chairs, reading newspapers under the trees. When Wyatt came, before they poured the foundation, I remember holding him one day—as he pulled a penny out of his pocket—and saying, 'Throw it in for good luck.'"

And did it work?

She smiles. "You bet." □

## OUT OF AFRICA

*continued from page 162*

umenting was in the event a not very pacifying irony. Ultimately added to the inimitable mix that is Peter Beard were seven titanium plates and 28 screws.

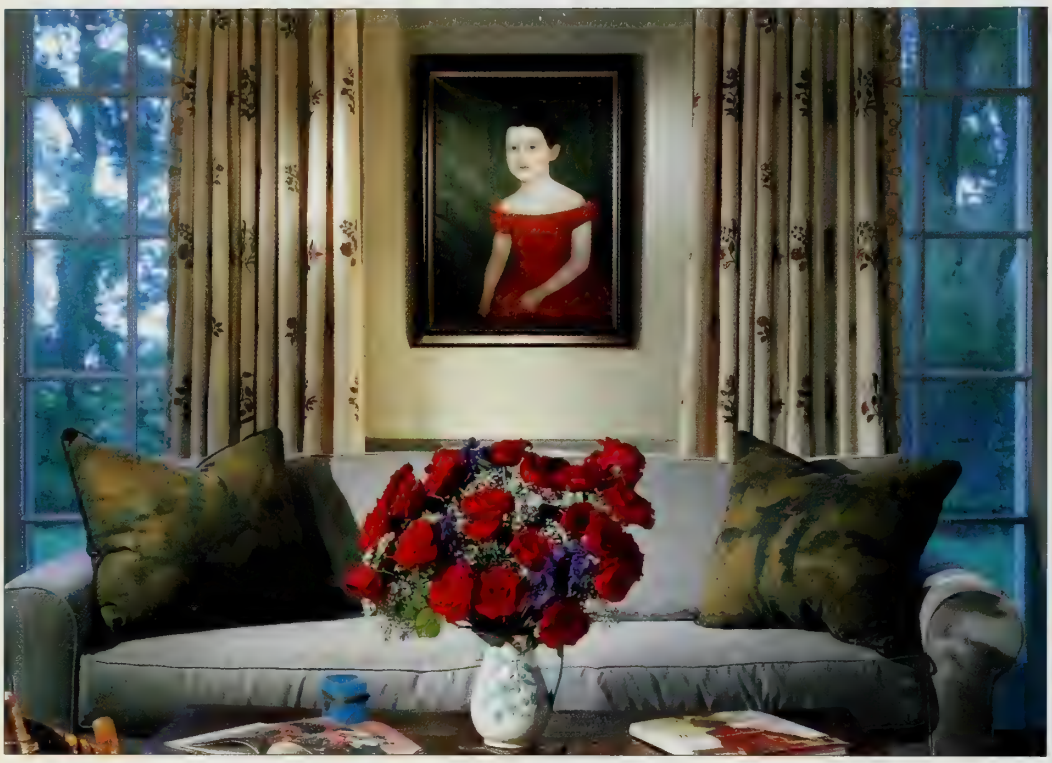
The loft space above the kitchen/dining room, reached by a half flight of metal spiral stairs, is what the Beards call the Afghan Room. Here antique Afghan chairs—carved, woven-seated, and altogether "better than Bugatti," in Beard's estimation—are draped with hand-carved ostrich-eggshell necklaces from Lake Rudolf in Turkana. On the walls are three tuareg mirrors from Marrakech that are normally hung in tents. "We picked all these things up on our travels," Nejma Beard offers. "Ours is truly a hunter-gatherer mind-set." Draped over the Afghan Room balcony is a 19th-century *sowan* (an Egyptian hanging used as tent siding for weddings and other rites of passage), its color faded from vibrancy to faint rose. "It's weathered a lot of outdoor years, a lot of windstorms," she says. "It's a banner for beauty—it's like a Matisse painting of a garden."

The floor of Beard's dark, shuttered studio in the apartment is completely covered with thick white foam board, the better to absorb the myriad paint drippings, ink droppings, coffee dribblings, cigarette burns and especially the butcher's blood that he routinely dips into for his work. "It's fantastic the colors you can get out of blood—how it always dries in such a surprising way," he observes. Above the studio, the couple's loft bedroom has cream-and-gray silk curtains edged in red whose images were taken from a 1985 Beard diary page. "It's curtains," he quips, "if I'm decorating with my diary like that."

That Peter Beard should find himself now established in an eight-room family apartment is the very definition of improbable. This, after all, is a man who once lived in a 1969 Chevrolet for months on end. "I drove into New York, and I had nowhere to stay," he explains. "Living in a car in an abandoned parking lot in the East Village was like living in a leopard blind: constrained...secretive... you're looking out...and it's pure camouflage. But don't get me wrong, I'm totally into this apartment. It beats living in that car, because you could never fit 18 pieces of Egyptian furniture into a Chevy—and what would my life be," he laughs, "without my mother-of-pearl?" □

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Pages 104–113
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Pages 122–127
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Pages 128–133
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Pages 144–151
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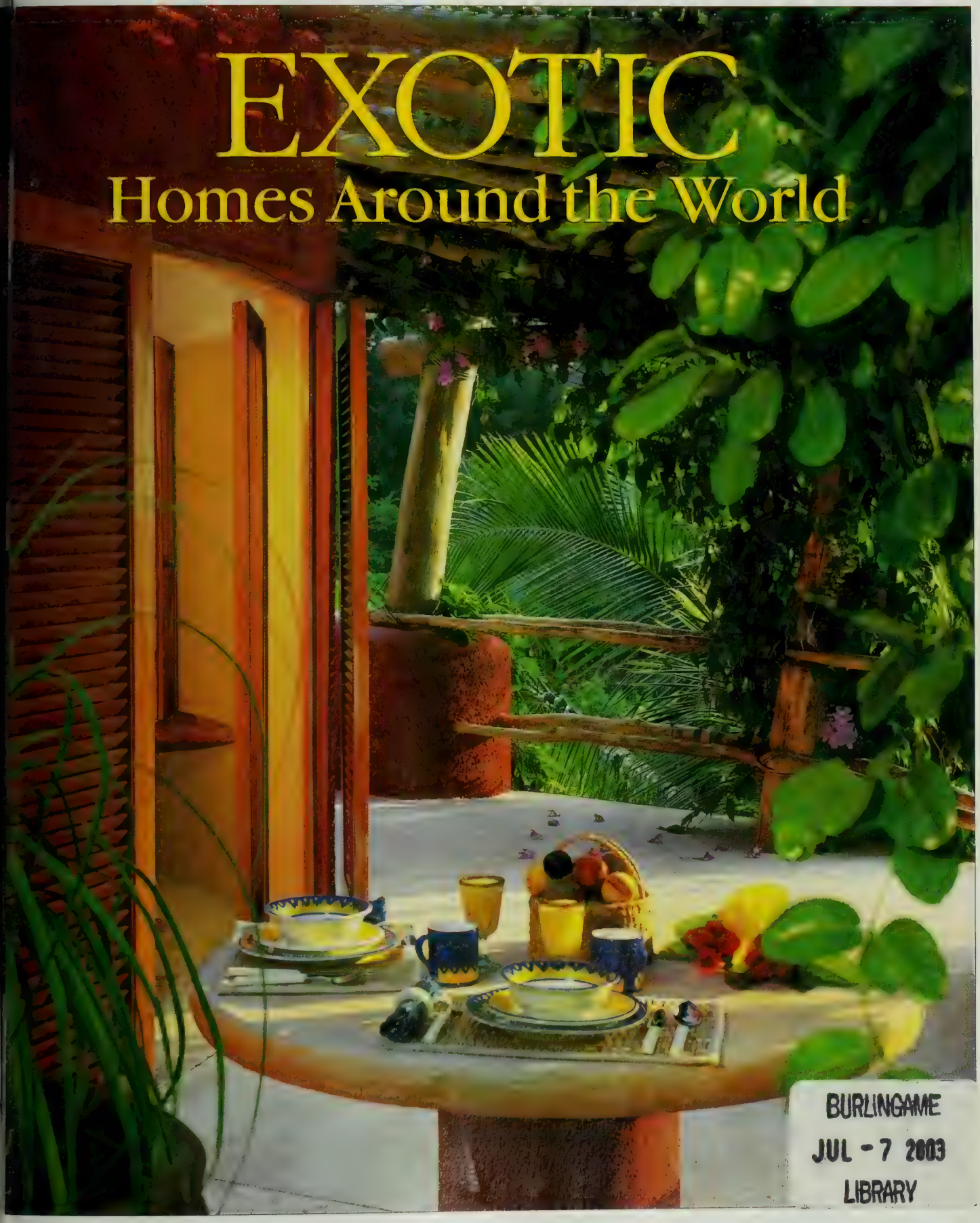
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## Homes Around the World



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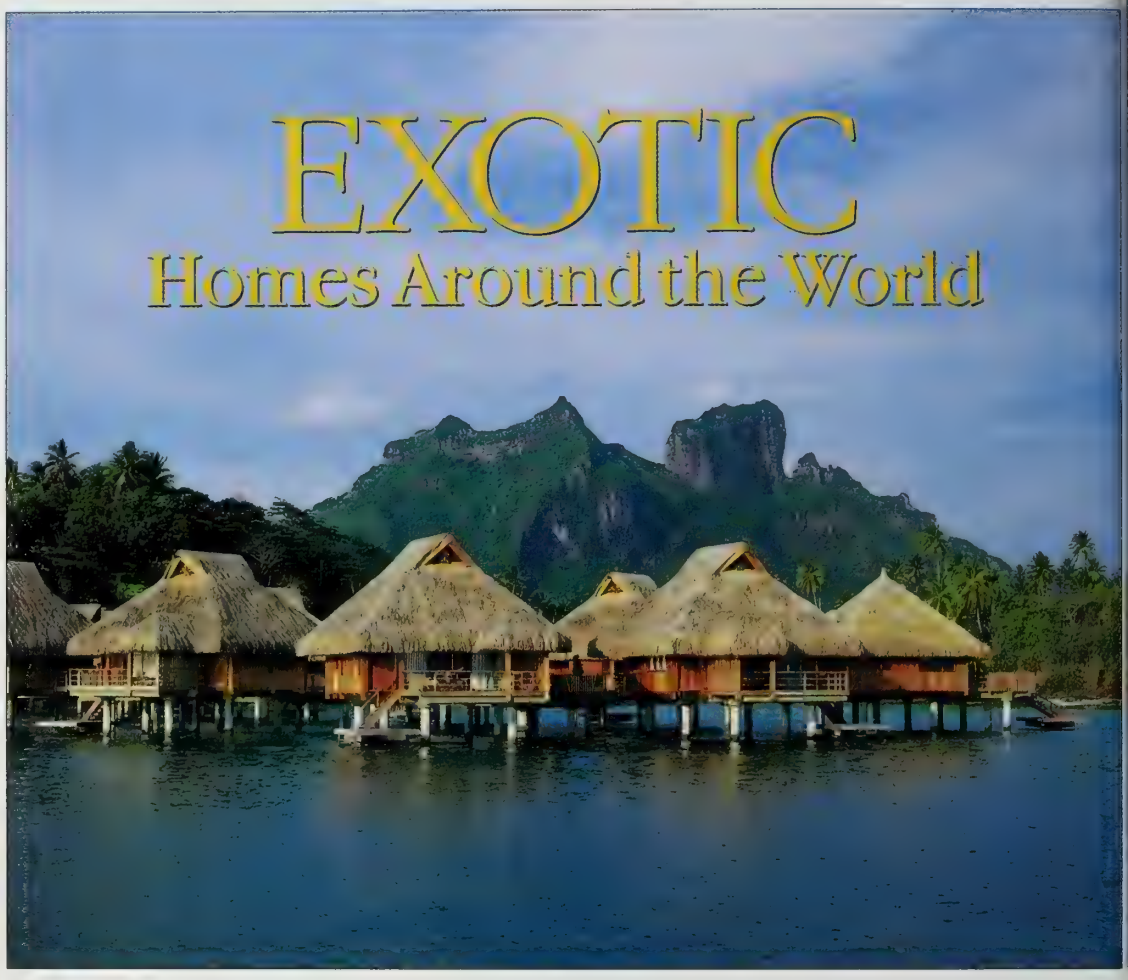
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## Homes Around the World





**COVER: The patio of a bedroom in a Careyes, Mexico, house. Architecture by Alex Pössenbacher. Photography by Michael Calderwood. See page 116. ABOVE RIGHT: Bungalows at the Bora Bora Nui Resort & Spa in French Polynesia. Architecture and interior design by Pierre Lacombe. Photography by Erhard Pfeiffer. See page 90.**

89 Special Section
HOTELS

90 **FRENCH POLYNESIA: BORA BORA NUI**
*Heeding the Call of Paradise, a New Island Hotel Offers Uncommon Luxuries*
Architecture and Interior Design by Pierre Lacombe
Text by Peter Haldeman
Photography by Erhard Pfeiffer

96 **INDIA: WILDFLOWER HALL**
*The Spirit of the Raj Lives on in the Himalayas*
Architecture by Ranjit Sabikhi Associates
Interior Design by Chhada, Siembieda & Associates
Text by Christopher Petkanas
Photography by Erhard Pfeiffer

100 **MALAYSIA: CHEONG FATT TZE MANSION**
*A Singular Obsession Drives a Penang Landmark's Transformation*
Restoration Architecture and Interior Design by Laurence Loh
Text by Jonathan Kandell
Photography by Erhard Pfeiffer

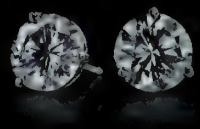
104 **MALDIVES: ANGSANA RESORT & SPA**
*An Eco-Sensitive Oasis in the Indian Ocean*
Architecture and Interior Design by Architrave
Text by Amanda Vaill
Photography by Erhard Pfeiffer

108 **MOROCCO: DAR RHIZLANE**
*The Sumptuous Guest Palace Evokes the Romance of Old Marrakech*
Architecture by Charles Boccara
Text by Christopher Petkanas
Photography by Marina Faust

*continued on page 6*



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**A fortresslike residence on Lamu Island, off the coast of Kenya. Architectural and interior design by Claudio Modola. See page 124.**

# Features


116 **Curves Ahead**
*The Enigmatic Casa Nautilus Yields to the Costa Careyes*
Architecture by Alex Pössenbacher
Text by Susan Sheehan
Photography by Michael Calderwood

124 **Castle in the Sand**
*A Traditional Omani Fortress Rises on an Island off the Coast of Kenya*
Architectural and Interior Design by Claudio Modola
Text and Photography by Tim Beddow

132 **Earthly Temples**
*Open to the Elements, a Cluster of Philippine Pavilions Forms an Extraordinary Residence*
Text by Patricia Leigh Brown
Photography by Erhard Pfeiffer

138 **New Zealand Idyll**
*A Sculptural Retreat Takes Hold on Great Mercury Island*
Architecture by Savin Couëlle
Text by Michael Frank
Photography by Erhard Pfeiffer

146 **Ottoman Revival**
*Recalling Turkey's Rich Past in a Restored Summer Palace on the Bosporus*
Restoration Architecture and Interior Design by Murat Atabarut
Text by Christopher Finch
Photography by Erhard Pfeiffer

152 **A Japanese Expression**
*Contemplating an Enlightened Refuge on a Hillside Above Tokyo*
Architecture and Interior Design by Akira Watanabe Architect & Associates
Text by Michael Webb
Photography by Erhard Pfeiffer

160 **Ukrainian Jewel Box**
*A Cottage in Kiev Opens to Unexpected Treasures*
Interior Design by William W. Stubbs, IIDA
Text by Michael Ennis
Photography by Phillip H. Ennis

166 **All in the Family**
*An Architect Creates a House for His Son on the Chilean Coast*
Architecture by Roberto F. Cruz
Text by Wendy Moonan
Photography by Carlos Eguiguren


*continued on page 10*


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# Departments


16 **Letters**

18 **Contributors**

24 **Designers at Large**
*Our Editors Present Designers' Favorite Sources*

36 **Yachts: The *Maha Bhetra***
*A Coastal Cruiser in Thailand Finds Its Moorings in Local Traditions*
Interior Design by Edward Tuttle
Text by Patricia McColl
Photography by Erhard Pfeiffer

42 **The Professionals: Frank Gehry**
*The Iconic Architect Mines the Creative Impulse*
By Nicholas von Hoffman





52 **AD Shopping: Blue Hawaii**
*Kathy Merrill Shares Her Hometown Sources in Honolulu*
Text by Jonathan Kandell
Photography by Kyle Rothenborg

72 **Unbuilt Houses: One Site, Three Schemes**
*Distinct Designs Angle for a Property in Westchester County, New York*
Architecture by Schwartz/Silver
Text by Mildred F. Schmertz

80 **Estates for Sale: Editors Select Properties Around the World**
*Barbados, Italy, Bahamas, New Zealand, Costa Rica...*

177 **AD Directory**
*A Listing of the Designers, Architects and Hotels Featured in This Issue*





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Your May 2003 issue mesmerized me from cover to cover. I learned more about design from the few succinct sentences by the renowned artists, architects and designers commenting on the items than from the longer articles you usually run that describe in more detail how rooms are conceived. Please continue the Great Design issue in years to come. It was pure joy.

—Bud McMullen
Austin, Texas

### HOUSEHOLD OBJETS D'ART

Bravo to you for your article in May spotlighting household art and Jean Hebey's early design rebellion and collection ("Design Notebook: Toasting the Everyday"). My inspiration by household design came a little easier and on a scale Hebey would have loved most. It was a late-1940s dishwasher/sink unit by Henry Dreyfuss. Hefty, it was beautifully cast in sparkling white porcelain enamel with Déco steel banding. An emblem read "Electric Sink"—the apex of labor-saving devices created by General Electric for "mechanical brides" of the day. The style, design and amazing efficiency of this major piece of household art is a design inspiration to this day and would have surely been fodder for Hebey's domestic aesthetic.

Kevin Maher
Hollywood, California

### DESIGNS ON SAMUEL BOTERO

I have a suggestion for Samuel Botero's shoe sketchbook (May): How about combining your passion for designing shoes with your talent for interior design? May I suggest wallpaper? I loved the combination of the black-and-white sketches and the colorful shoe designs. I could certainly find a room in my house should you ever decide to give it a try.

Sandie Rabena
Phoenixville, Pennsylvania

### A FAN DOWN UNDER

G'day from Australia! Just a quick e-mail to thank you for a fantastic magazine. Whenever I put the magazine down, it's like walking out of a theater after seeing a terrific movie. I'm a fan for life.

Jacques de Villiers
Melbourne, Victoria, Australia

### THE MANSION ON DELAWARE AVENUE

As I was born and raised in Buffalo and left the city in 1958, it was wonderful for me to see that the city and its citizens (specifically, owner Dennis Murphy) have produced such a lovely hotel ("Phoenix Rising in Buffalo," February). I hope one day to be able to stay there, or at least visit it, when returning to Buffalo. Also, designer Susan Dario should be applauded for her style and wisdom.

Carol Carocci Karhusz
Lorain, Ohio

### TRIO OF EXCELLENCE

I would like to share my excitement with you regarding the April 2003 issue. I have never missed an issue of *Architectural Digest* since it has been circulated in South Africa. I was thrilled to see my three favorite designers all in the same issue—Charles Allem, Scott Snyder and Jeffrey Bilhuber. Charles Allem, for his adventurous blending of modern and Art Déco. Scott Snyder, for his ability to take traditional design and spike it with a level of sophistication far surpassing the likes of Hampton, Draper and others. Jeffrey Bilhuber—well, he is definitely in a league of his own. Truly a design genius. Expect the unexpected.

Sybil Snyder
Cape Town, South Africa

### INSPIRATION, SPANISH STYLE

I have purchased *Architectural Digest* every month for the past three years and have always looked forward to each edition. I especially like the articles on older homes. I live in a Spanish-style house in Vancouver, British Columbia, and I love its character, but there are few houses of this style in my area. I would love to see you do an issue on these beautiful residences in and around San Francisco. It would help me get ideas for renovating my place, and I think your readers would enjoy it, too.

Joy Peterson
Vancouver, British Columbia, Canada

The editors invite your comments, suggestions and criticisms.
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There are several statements we never want to hear again. The following is an example. This bit of dialogue, although not verbatim, took place between a showroom executive and a decorator: "If you want your work shown in *Architectural Digest*, give it to me and I'll let you know if it merits their consideration." This makes us angry enough to eat chintz. *Only* AD Editorial, repeat, *only* AD Editorial, makes decisions about what will or will not be published. And, as we have stated before, it is not true that "you have to know someone" on the staff for the project to be reviewed by the editors. Everything submitted to us is carefully considered, always with the most optimistic expectations.

Another example. From time to time we receive a letter from one business or another mentioning, with bone-crushing subtlety, "We want you to cover our whatsit in your magazine. We are planning to advertise..."

Another. "You don't know me, but I would like to take you to lunch." Actually, we don't depend on the kindness of strangers for lunch. We prefer to stay at our desks, eating chintz.

***Paige Rense**, Editor-in-Chief*



AMANDA VAILL ("Hotels: Angsana Resort & Spa," page 104). "My first exposure to eco-tourism was at a lodge in the Amazon rain forest," says contributing writer Amanda Vaill, who is working on a biography of choreographer and director Jerome Robbins. "It was rather bare bones. I'm the sort of person who used to resist camping trips because there would be no place for me to plug in my hair dryer! So Angsana's eco-appropriate luxury seemed irresistible to me."



ERHARD PFEIFFER ("Hotels: Bora Bora Nui," page 90; "Hotels: Wildflower Hall," page 96; "Hotels: Cheong Fatt Tze Mansion," page 100; "Hotels: Angsana Resort & Spa," page 104; "Earthly Temples," page 132; "New Zealand Idyll," page 138; "Ottoman Revival," page 146; "A Japanese Expression," page 152; "AD Yachts: The *Maha Bhetra*," page 36). Contributing photographer Erhard Pfeiffer went around the world to capture many of the images seen in this exotic issue's pages, from a couple's residence in the Philippines made up of a series of pavilions to a *yali* on the Bosporus in Istanbul, Turkey—he even stopped by a yacht designed by architect Edward Tuttle that anchors in Phuket, Thailand.



CHRISTOPHER PETKANAS ("Hotels: Wildflower Hall," page 96; "Hotels: Dar Rhizlane," page 108). "The idea of having a Raj-like experience at Wildflower Hall in India is very intriguing," says writer Christopher Petkanas. "I mean, the huge crystal chandeliers hanging above the indoor pool are over the top. How Raj can you get?" Petkanas, the author of *Parish-Hadley: Fifty Years of American Decorating*, also explored the Dar Rhizlane hotel in Marrakech, which he calls "very different from Wildflower Hall. It's an intimate, boutiquey place that's tranquil yet steps from the hubbub."



MICHAEL FRANK ("New Zealand Idyll," page 138). "Each of Savin Couëlle's houses is different," says contributing writer Michael Frank. "So when a new one comes along, it's like opening a birthday present—you never know what's going to be inside." Up House and Down House, which hug the curves of Great Mercury Island, off New Zealand, appear to be no exception. "The houses ramble yet have a sculptural logic. They hide from the light but embrace it."

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# DESIGNERS *at* LARGE

Our Editors Present Designers' Favorite Sources

## Treasures of Old Hawaii



To get to **Bambulei**, on the Hawaiian island of Kauai, you need to veer off the beaten path. The shop, housed in two plantation cottages, is "located unto itself, tucked into a grove of trees," says **Thomas Allardyce**, who, with his partner, **Illya Hendrix**, is a regular client. "It's like experiencing old Hawaii." Inside, old and new wicker and rattan furnishings, vintage fabrics, "which are wonderful for decorative accessories," says Allardyce, and colorful Hawaiiana (right) are arranged in "vignettes that spark your imagination," says owner Diane Blaize (above, with Hendrix, left, and Allardyce, on the shop's lanai). "It's zany and fun and very visual," she adds.



Bambulei, 36[illegible] Hwy.
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## African Dream

"Africa and the art of Africa have always featured prominently in my life," says Jean David, who, with his wife, Jane, runs **Galerie Walu** in Zürich, Switzerland. Founded by David's parents in 1957, the gallery features "authentic and aesthetic" art from western Africa (above) and holds several exhibitions a year, which draw a loyal following, including New York–based **Sylvia Owen**.

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*continued on page 28*




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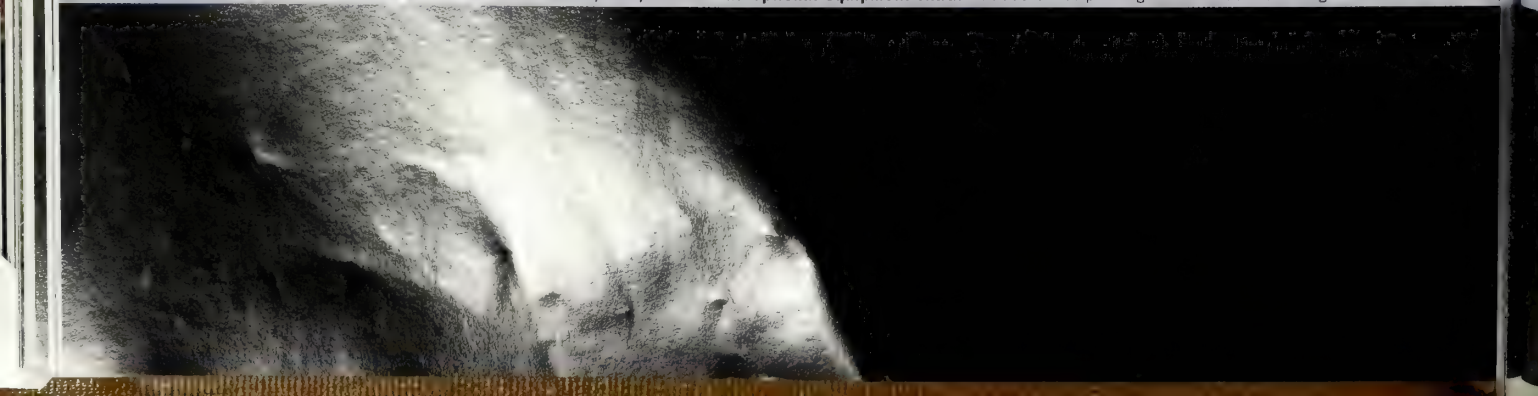
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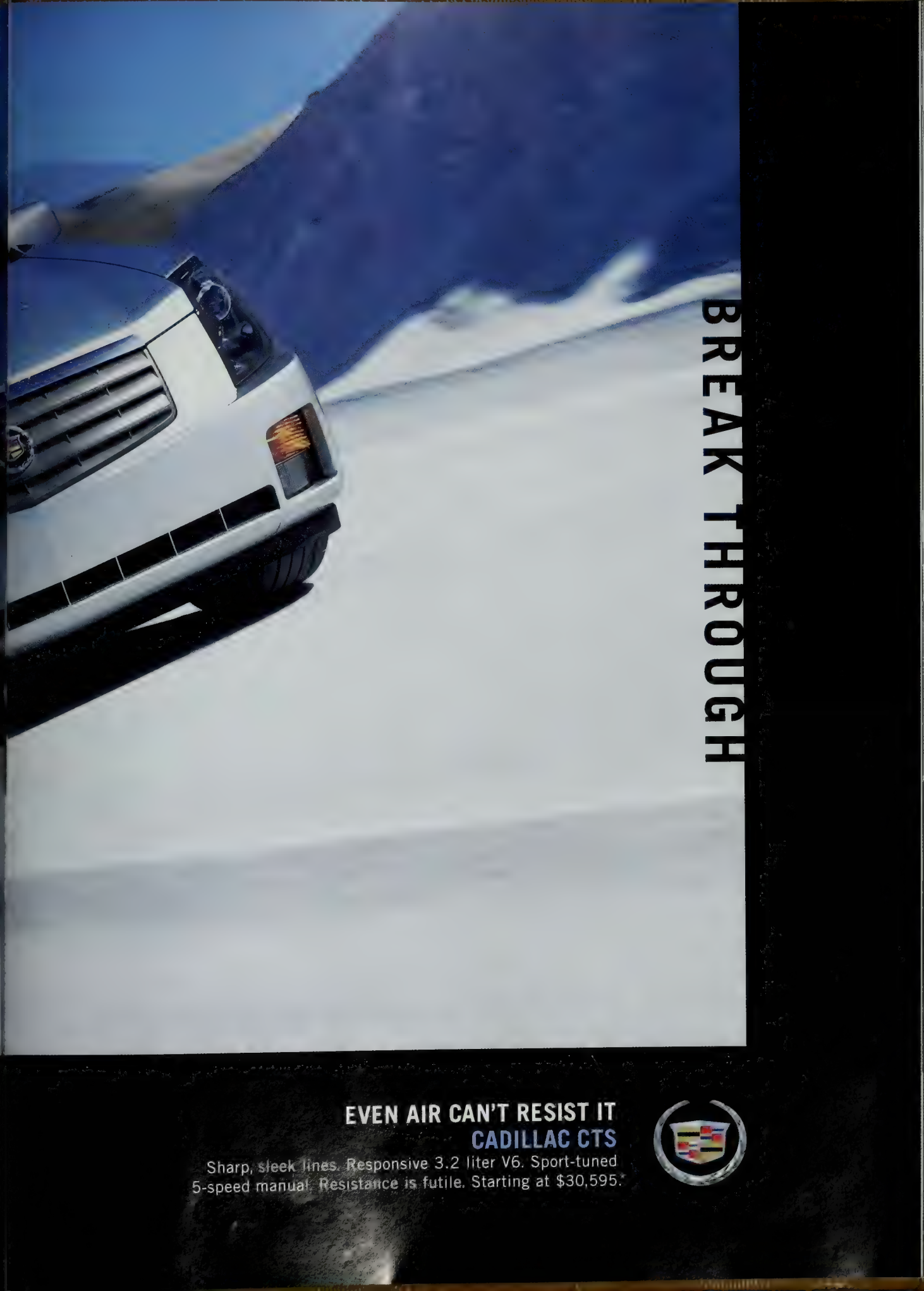
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## Italian Masters

If **John Ike** and **Thomas Kligerman** are looking for 20th-century furniture in Italy, they head for Milan—"the center of modernity," says Ike—and, more specifically, to **Robertaebasta**. Founded by Roberta Tagliavini in 1967 and run by her son, Mattia Martinelli (left, with Ike, center, and Kligerman, left), the stylish gallery, in the city's antiques section (above), is renowned for its French Art Déco and Italian pieces.

Robertaebasta, Via Fiori Chiari 2
20121 Milan; 39-02-861-593

## A Touch of Japan in London

I try to buy what appeals to my personal taste," says **Gregg Baker**, who operates from his shop in London. Luckily, his taste appeals to many others, including **David Kleinberg**. Baker offers Buddhist statues and flower vessels, but his main focus is Japanese screens (such as an Edo-period paper screen, right). "We stock an average of 60," says Baker, who adds that when he chooses one, "it doesn't necessarily have to be museum-level or purely decorative, but it should be the best example of its type."



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*continued on page 30*







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Maribel García, transferring a pattern to tile for Richard Landry, at Cerámica Antigua

## Ceramic Renaissance

Maribel García became interested in ceramics at an early age. Her father was a major collector of antique Spanish tiles, so "she learned to appreciate the quality and finesse of the pieces," says architect **Richard Landry**.

After studying new methods in Barcelona and spending years researching Old World techniques on her own, García opened her studio, **Cerámica Antigua Reproducciones**, in Seville, Spain. "My workshop specializes in making exact reproductions of old tiles and ceramic pieces," she says, "for restorations, architectural adornment [above right], furniture and decorative objects." Landry, who has commissioned a door surround for a project in Southern California from García, says, "It's the quality of her work that sets it apart; she turns it into art."



Cerámica Antigua Reproducciones, Parque Industrial P.I.S.A.
Calle Manufactura 7 & 9, 41927 Mairena del Aljarafe, Spain; 34-95-418-57-96

"I rank it among the truly great chair designs of the 20th century," says Yaw.

## A Chair to Remember

Immediately after **Larry Yaw** entered a friend's house, in Santiago, Chile, his eyes "were compelled to a pair of chairs beyond the entry," says the Aspen-based architect. "It turns out that an uncle of my host's designed the chairs," says Yaw, who spent the next day touring the factory and showroom of **Muebles Cristián Valdés**.

Inspired by the laminated-wood tennis rackets of the '70s, Valdés, a Chilean architect, spent 20 years developing an innovative technique for the metal-and-laminated-wood-frame chairs, which have turned up in a Paris museum, in congress halls in Chile—and in Yaw's own house. "Good design is indeed a product of patient and persistent [illegible]," says Yaw.





Muebles Cristián Valdés
Palacio Rioseco 4005, Huechuraba
Santiago, Chile; 56-2-625-7763

*continued on page 34*

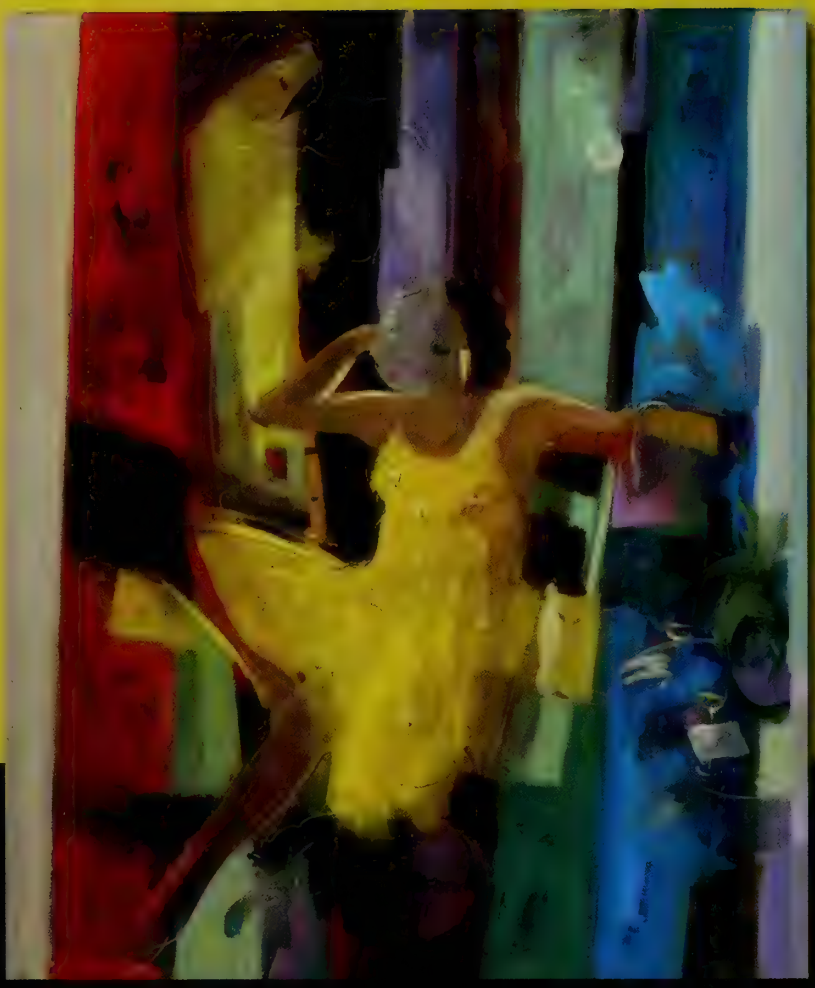
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**Rosemary Hallgarten** is a San Francisco textile designer who has been hand-hooking her own rugs for about two years. Made from New Zealand wool, they are available at Thomas Lavin in Los Angeles (310-278-2456) and De Sousa Hughes in San Francisco (415-626-6883). *Fishbone* (above) simulates a pattern of bones hooking together two fields of color; *Tulip* shows blossoms scattered over an irregular ground that represents water and sky; and *Driftwood* has sinuously shaped sticks on a solid background.

The Hong Kong–based silk-rug company created by artists Brad Davis and Janis Provisor, **Fort Street Studio** (212-925-5383), has opened a showroom in New York. *Vine* (above right), with a spidery tracing in charcoal down the center, is one of nine new designs in its collection.

**Pierre Frey** (212-213-3099) has two new designs that suggest a misty, seaside atmosphere. Printed on linen, *Coquillages*, referring to shells (top right), has finely drawn images of overlapping shells in tones of brown, gray, beige and black. *Sky* is available on linen or cotton; in one color combination, soft clouds swirl around patches of blue, punctuated by soaring birds in black silhouette.

There is a large new collection at **Scalamandré** (800-932-4361) adapted from traditional designs. *Birds of a Feather* (above), a linen, was taken from an early-19th-century pattern that shows tiny exotic birds in a thicket of bamboo. *Carinthia's Carnation* has a floral pattern of bold, overscale carnations in red on a striped yellow background, or coral on blue stripes, or pink on green stripes. □

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# The *Maha Bhetra*

## A Coastal Cruiser in Thailand Finds Its Moorings in Local Traditions

Interior Design by Edward Tuttle/Text by Patricia McColl/Photography by Erhard Pfeiffer



Architect Edward Tuttle's design of the *Maha Bhetra*, a 90-foot wood yacht, was modeled after the hull of an ancient Thai vessel. The main deck houses the staterooms; the crew's quarters are below.

The Maha Bhetra, a 90-foot yacht that architect Edward Tuttle designed for an international businessman, reflects a combination of inspirations, from its classic Thai vernacular hull to its spacious teak-lined staterooms and living spaces, which are at once exotic and modern in their décor and amenities.

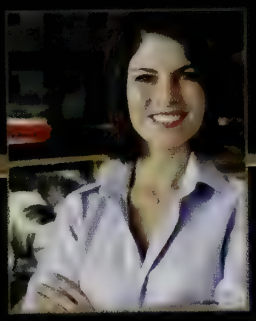
"The owner wasn't interested in a fast fiberglass cruiser," Tuttle says. In fact, he originally planned to buy a fishing boat and have Tuttle adapt it, but he couldn't find anything suitable. They decided to build a boat in Thailand using local materials and traditional techniques. (Only the computerized navigational equipment and the air-conditioning system were imported.) "I was enormously impressed with the craftsmanship of the Thai builders," says the architect.

The interiors of the three staterooms, the upper deck and the open-air saloon and dining area embody his eclectic taste. In designing the spaces, Tuttle mixed Southeast Asian antiques with his own creations, among them his Pastri chairs and the louvered cabinets in the saloon that hide the sound system and the glasses.

*continued on page 38*



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In designing the spaces, Tuttle mixed Southeast Asian antiques with his own creations, among them his Pastri chairs and the louvered cabinets in the saloon.



*continued from page 36*

Many of the Thai antiques, such as the wood cart wheels used as sculptural forms on walls, as well as the woven trays, are from a shop in Bangkok. The wood angel and the bronze bell in the dining area are 18th-century Thai. In the staterooms, the tiger-patterned rugs, by Jean-Michel Beurdeley, are colorful accents to Tuttle's signature neutral palette.

The masses of fresh flowers, mainly white orchids, that tumble from bowls and



**Above: An 18th-century carved wood angel guards the open-air saloon. Jim Thompson banquette fabric. Left: Tuttle's Pastri chairs surround the teak table in the dining area.**

the pyramids of fresh fruit provide the finishing touches to Tuttle's exotic vision.

The *Maha Bhetra*, which the owner makes available for charter, can pick up both orchids and fruit—abundant year-round—as it cruises the

*continued on page 40*




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LEFT AND BELOW LEFT: Teak louver panels and Chinese cane line a stateroom. "The panels offer shade and ventilation," says Tuttle. Jean-Michel Beurdeley designed the rug.

BELOW: A quartet of traditional Thai cushions flank the low table on the upper deck, which is used for outdoor entertaining. The yacht is based in Phuket, Thailand.





In the staterooms, the tiger-patterned rugs are colorful accents to Tuttle's neutral palette.

*continued from page 38*

Andaman Sea, mainly along the west coast of Thailand. The owner especially enjoys visiting the Surin islands, on the Burmese border; the Similan islands, just northwest of Phuket; and the Bunting archipelago, next to the Malay Peninsula, as the boat drifts along at 10 to 12 knots. While there are few ports of call as such, the sea is dotted with dozens of islands, most of them national parks with spectacular white-sand beaches and fantastic marine life.

Those who charter the yacht can navigate the waters with the help of the crew—on a recent day, one captain, one engineer, two deckhands and a Thai cook—or enjoy activities such as swimming and fishing. But as the owner says: "Leave the fishing to the crew. They're the experts." □




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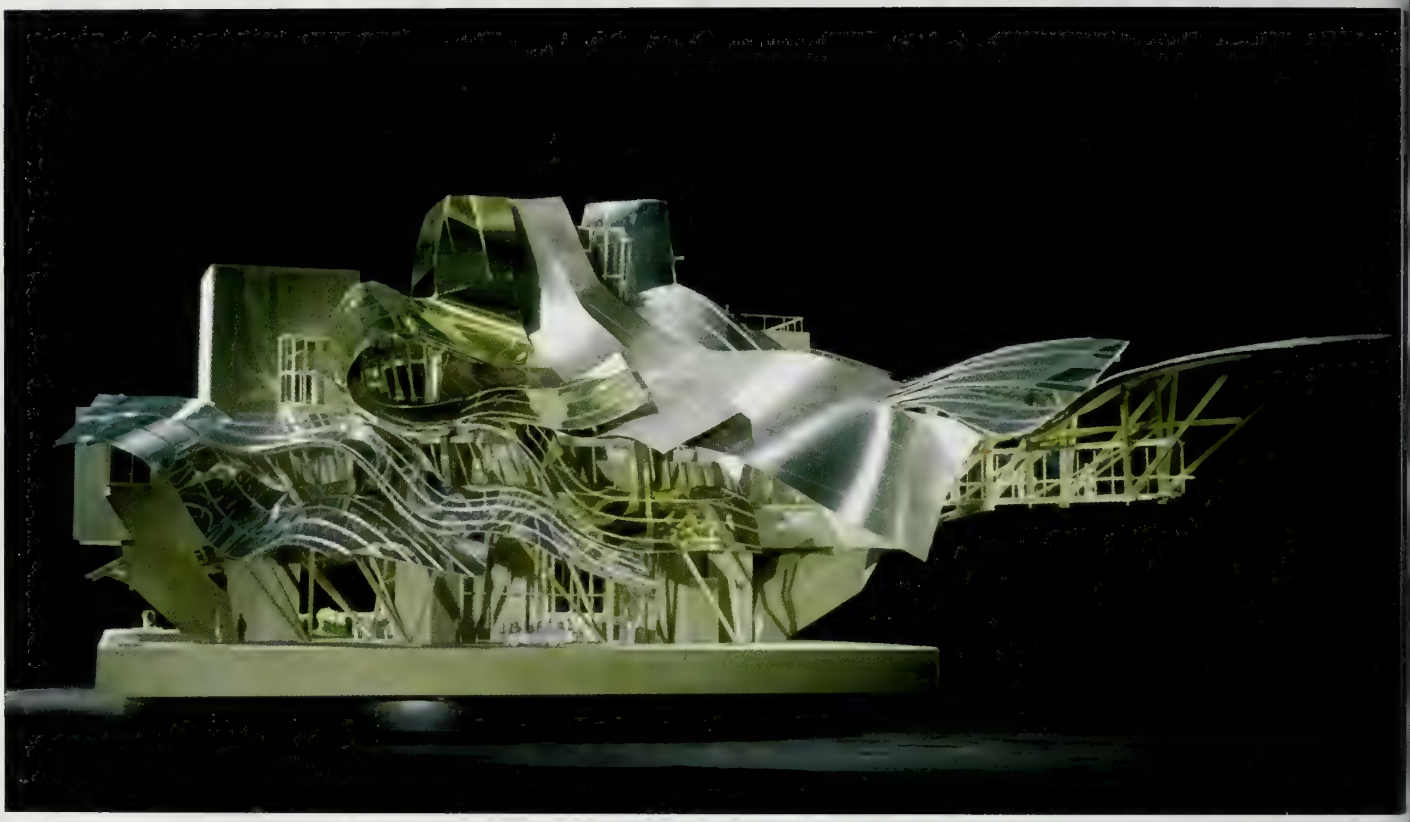
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# Frank Gehry

## The Iconic Architect Mines the Creative Impulse



By Nicholas von Hoffman

FRANK GEHRY WAS A young adult before he heard the click, the interior certainty that architecture was his vocation. His was a poor working family in Depression-era Toronto, but, he remembers, "My mother was somebody who believed in education. She played the violin. She used to take me to art galleries and to music when I was a kid. She pushed me.

"Any press clipping I ever got, I sent to her. When she died, I found a file that was chronological—it had everything. A lot of architects send their clippings out to future clients, but I only sent them to her. I found it and she had kept everything. She was the driving force for me: She was critical and pushy and endowed me with these ambitions." And then he adds with a laugh, "Maybe if she could have let up just a little...."

If the drive came from his mother, the play principle, so vital for creative arts, came from his grandmother. "She ran a foundry when she was a young woman in Poland. She was a very hands-on lady who took care of a house, cooked and helped my grandfather run the hardware store. She used to get the cuttings from the wood shop and bring them home for the wood stove. They would be all different sizes and shapes. She used to

...ued on page 46

**ABOVE: Curvilinear elements to be clad in titanium mark a hotel that Frank Gehry (below) has designed for the Spanish winery Vinos Herederos del Marqués de Riscal.**



**BELOW: Occupying a narrow lot a block from the Pacific, the 1980 two-unit Spiller residence in Venice features rooftop solar panels and a 50-foot tower at the rear.**




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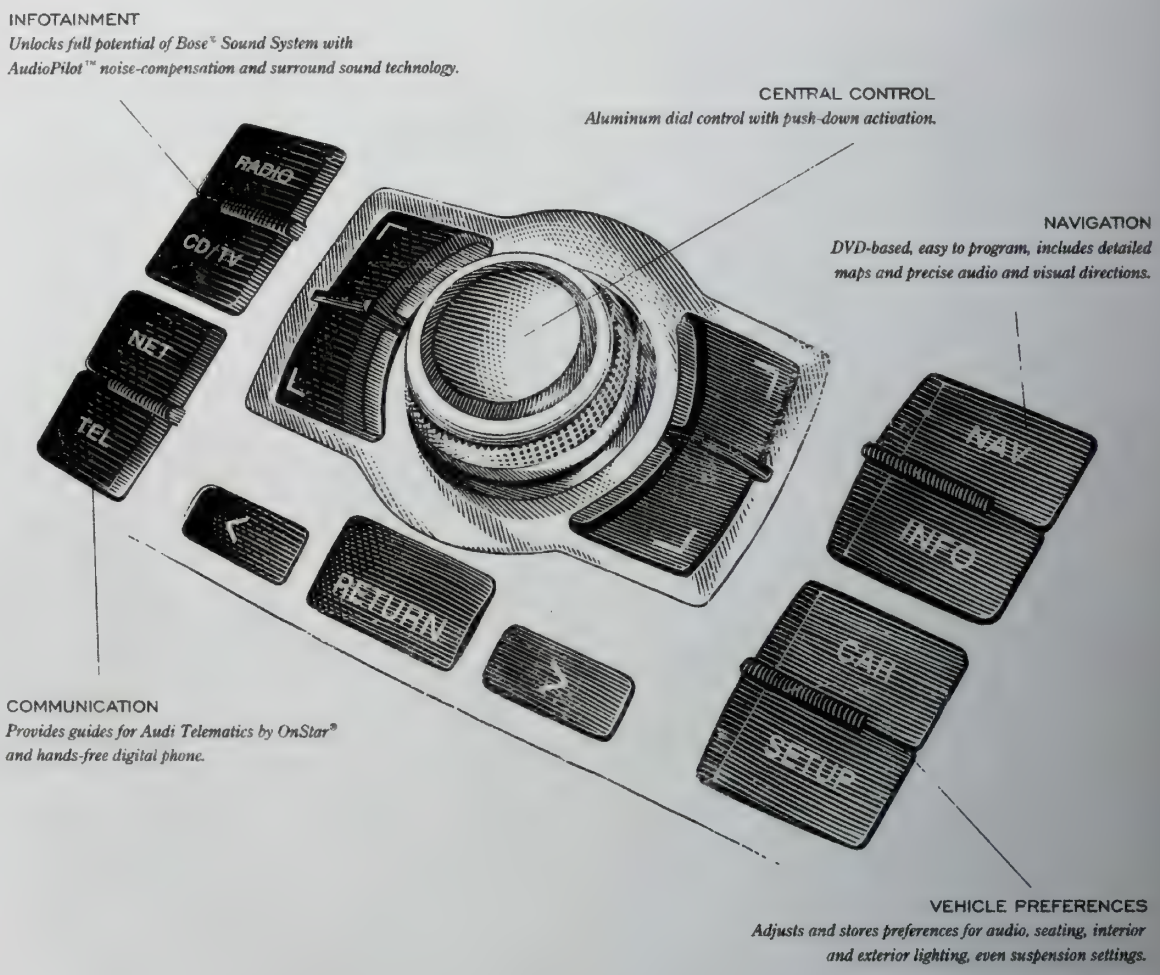
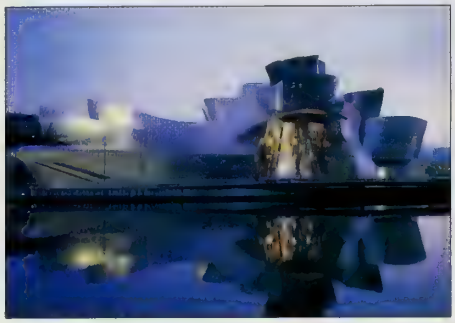



Fig. 26. – MMI,™ *Multi Media Interface*. The Central Nervous System of the A8 L, a highly intuitive, amazingly simple command system controlling virtually every function of the car.

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RIGHT: Sheathed in gleaming titanium, the 1997 Guggenheim Museum Bilbao exemplifies Gehry's exuberantly sculptural recent work. FAR RIGHT: The museum's atrium.

*continued from page 42*

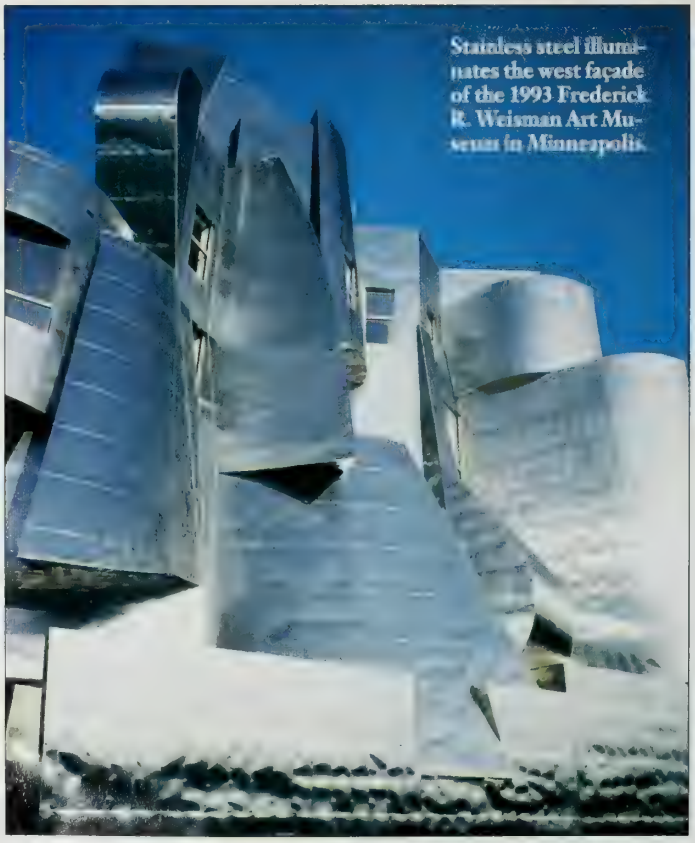
sit down on the floor with me and make cities. She loved to play. Years later, when I thought of that, it was like an adult giving you license to play. Play was still relevant even when you grew up. I always remembered that experience as something special."

Gehry's father was totally different. "He was a Goldberg: Irving Goldberg. We changed the name. He was born in 1900 and grew up in New York in Hell's Kitchen. He was in a family of nine children. When his father died, they were penniless. He lived like a street urchin. I know he was a boxer. For a long time he sold furniture, and before that he was in a carnival where there were slot machines and pinball machines. It was legal for many years up in Canada."

Gehry says that although his father was poorly educated, he had design talent. "He used to draw with me. He won awards for store window decorations when he worked in a grocery store in Canada. He won a Canadian National Exhibition award one year. His sister Sarah became a very well known dress designer in Florida."

Everything changed for Gehry when he was in high school. "My father lost everything he owned. He had a heart attack. He was downtrodden, sort of beaten. His brother picked him up and dragged him to California. I was 17, so I stayed behind. We had to auction off whatever he had. It screwed up my last year of high school, so that I almost didn't graduate. It was really tough."

At that point it looked as though Frank Gehry was destined to be a blue-collar man. "I came to Los Angeles and we lived in two rooms—my mother, my father, my sister and I. There was 400 square feet for the four of us. I got a job as a truck driver and a dolly man for a furniture company. My father got a job in a liquor store. My mother worked at The Broadway in Hollywood, in the candy department. My sister was only a little tyke—10 years old. I went to night school while I was a truck driver for three years. It was hard, and I didn't know what I wanted to be."



Stainless steel illuminates the west façade of the 1993 Frederick R. Weisman Art Museum in Minneapolis.

The click was yet to come. He says of his vocation, "It crept up on me," and goes on to tell the story: "I had a first cousin who was going to the University of Southern California; he took me under his wing because we were godawful poor. He and his parents had some money. He used to drag me to USC parties and stuff, and that got me to take a ceramics class on Saturday mornings in a USC extension class. I would go early in the morning so I could

*continued on page 48*




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*continued from page 46*

work. The teacher was Glen Lukens, a fairly well known ceramist who then did glazes and stuff. Glen took a liking to me and kept enrolling me in his classes.

"He was building a house by Raphael Soriano, an architect of some note at the time in Southern California and who did very Miesian types of buildings. It was under construction, and Glen used to invite me to the construction site when Raphael was there. I guess he saw a gleam in my eye.

"Glen came to me one day and said, 'Look, I have a hunch. I don't know if I'm right, but Monday nights starting next semester, there's an architecture design class, and I'm enrolling you in it.' And that was it."

Almost. "There was one glitch. At the end of the first semester the teacher came to me and advised me to get out. He said, 'This isn't for you.' The guy went on to become the airport architect for LAX for many years. I would run into him years later, and he would look at me and say, 'Well, Frank,' and throw up his hands.

"It was a good thing to have happen, because it taught me that he couldn't stop me, no matter what he said. And it served me well as a teacher, because you don't play God like that. People come out and surprise you in the end."

Gehry's beginnings have shaped his career in a number of ways. For starters, he makes a point of paying his young interns, which puts him at a competitive disadvantage to offices that rely on free labor. His own growing up influences his choice of clients. In recent years he has not designed single, stand-alone houses, although five years ago he designed a housing project in Frankfurt, Germany, a work he is quite proud

Describing himself as a oder" and something of a leftist, Ge says, "When I left college, I said I didn't van to do rich guys' houses. Wh body does call me for a house, 'Well, I hope you're rich so you can ford it, but I hope you're willing to become a middle-class man and live in a middle-class building.'"



Gehry considers the

Gehry, though not interested in the palaces of the billionaire class and currently designing an affordable-housing development on spec, finishes the thought by saying, "I'm not against being rich. It's just that I have a hard time getting into seven sweater drawers and sock drawers and all that stuff."

It is in keeping with who Frank Gehry is that his famous works are museums and performance halls, places designed for the many, not the few. Thus it rankles when he is put down as an architect with a sky's-the-limit approach to expenditures. "Bilbao was done on a very modest budget. People don't understand that it was 300 bucks a square foot, all in. It's 300,000 square feet, so it's a $100 million project. Today it would cost $150 million to build, which would still be cheap. Walt Disney Concert Hall, which everybody tries to portray as a runaway Sydney Opera House train, is at $274 million, which, if you measure it against other concert halls, is in the middle range."

> Something of a leftist, Gehry says, "When I left college, I said I didn't want to do rich guys' houses."

If people assume that because Gehry's buildings are spectacularly differ- they cost more, he will set them straight: "When you go to a rectilinear building, the detailing is less forgiving. You have to be more careful. It's more expensive, strangely enough, whereas with a curvy building, the detailing is forgiving. You can play with a lot of things because the forms are powerful." In addition to the design itself, Gehry explains that he and his associates have written computer programs that materially cut construction costs.

Cost or no cost, when you become the most famous architect in the world, you inevitably are the target of potshots. Gehry laughs it off for the most part, but he's aware of it. "People tend to pick on stuff I do. There were something like 40 articles last year or the year before about how the titanium [at Bilbao] was rusting. When you do something special, people want to say, 'I gotcha.'

"That was the fact they missed out on," he says when he confirms that titanium doesn't rust.

Lest he himself fall victim to rust of the spirit, Gehry continues to teach. "It keeps you optimistic, because the world around us always seems like it's falling apart. Ever since I became conscious of the world around me, it's always seemed like it was going to hell in a handbasket, as it is today." But, he adds, "I sit there with these kids who are doing things and are optimistic, and I remember back then. Everybody thought it was going to hell in a handbasket, and I kept working and doing things.

"In hindsight I look back and say, 'They let me build that?'" □

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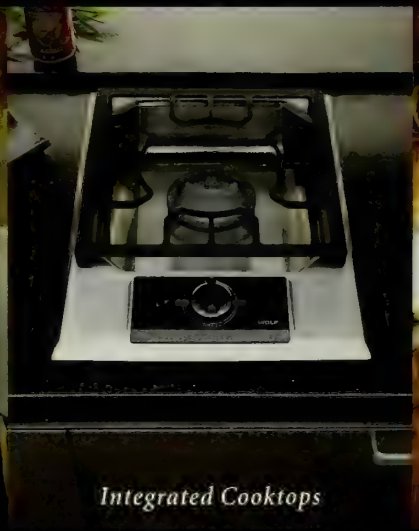

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Listings continue on page 176.

# Blue Hawaii

## Kathy Merrill Shares Her Hometown Sources in Honolulu

Text by Jonathan Kandell/Photography by Kyle Rothenborg

EVEN THOUGH HAWAII has become celebrated for tasteful vacation homes and tropical retreats, Honolulu still doesn't get the respect it deserves. There's the stale joke about the best meal in the city being the one served on the plane over from the mainland. There are those hula dolls purchased by tourists to confirm their notions of local décor. And there are indelible surfing images of Elvis and Gidget at Waikiki that launched, like little ships, a past generation's fleet of private dreams.

*continued on page 56*



**Designer Kathy Merrill scours Hawaii's capital (below) for one-of-a-kind pieces for her interiors.**





### PACIFIC ORIENT TRADERS

**ABOVE: Manager Mollie Hogan shows the designer an Asian wine canister at the shop, which Merrill frequents for Chinese antiques. LEFT: A Qing Dynasty puppet.**

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*continued from page 52*

"Now, the food is fabulous," says Kathy Merrill, an interior designer with the Honolulu-based firm Philpotts & Associates. "And anyone with a serious interest in Pacific Rim design—Asian antiques, rattan, wood—can find anything here." As for the rest, Merrill happily pleads guilty: Her parents were California surfers who followed the big waves to Hawaii, and she herself once played a bit role in a Presley movie.

In fact, some of Merrill's best clients are Hollywood denizens with second and third homes on Maui or Lanai. "They tell me they want comfortable Hawaiian-style living, which to me necessarily means Pacific Rim," she says. So she regularly inspects a half-dozen quality sources, with clients in tow if they

*continued on page 58*



## CHINA BAZAAR

**LEFT: Merrill stands by owner Joan Ge among Chinese antiques, including a 16th-century screen. The designer stops by the shop especially for the ceramics and altar tables.**



**BELOW LEFT: A group of 18th- and 19th-century pots from China. BELOW: Chinese objects and furnishings, spanning the 16th to the 19th century, mix seamlessly in the shop.**



"Anyone with a serious interest in Pacific Rim design—Asian antiques, rattan, wood—can find anything in Honolulu," says designer Kathy Merrill.




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MARTIN & MACARTHUR

**RIGHT: The storefront within the Aloha Tower Marketplace. FAR RIGHT: Merrill, holding a Norfolk pine vessel, says, "What I'm mainly interested in here is the woodwork."**

*continued from page 56*

have the time or inclination.

Island Lifestyle, a treasure trove of Chinese and Southeast Asian art and furnishings, is near the top of her list. "When they say it's antique, you can believe them," says Merrill. "And they take care in their restorations." This time she inspects a Javanese teak *gebyok* doorway that might be just right for the entrance of a house she's decorating on Maui. Equally impressive is a set of century-old Chinese doors from Jiangsu province that have been converted into a six-panel room divider.

Merrill also looks for Chinese antiques at Pacific Orient Traders, housed in a cavernous former factory. "Color is what sets the mood when you step into the shop," says Merrill. There are chests in turquoise and gold, "shoe box" containers (once used to store grain) in assorted green and red tones and Qing Dynasty puppets wearing their original multihued costumes. Merrill often purchases 19th-century Chinese wedding chests. "My clients

*continued on page 60*



ISLAND LIFESTYLE

**LEFT: "I'm in love with Indonesian and Thai art and furniture," she says, admiring a Thai offering bowl near a giant *apsara* from Chiang Mai, "which they have in abundance."**




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RIGHT: Known for its picturesque beach, Waikiki is also home to some of Merrill's favorite local sources.

Garakuta-Do, in Waikiki, is where Merrill goes for Japanese antiques. "Entering this phenomenal store is like stepping back into Old Japan," says the designer.



## GARAKUTA-DO

LEFT: Merrill and co-owner Wataru Harada look at fabrics and obis, which Merrill uses for table runners and cushions. BELOW: Porcelain and bronze hibachis, and sake jars.



*continued from page 58*

use them to store away their television sets—even large flat screens can fit behind these doors," she says, looking over a couple of five-foot-tall chests. "These two have a beautifully worn patina of lacquered wood."

For smaller Chinese objects, she heads for China Bazaar, located in a shopping zone that used to be the Dole cannery. China Bazaar has "a terrific selection of ceramics," she notes, looking over two 19th-century green- and black-glazed urns. She tries out a stiff-backed, 18th-century elmwood chair. "It may not look it, but the center spine makes it *soooo* comfortable," she sighs. Merrill then glances at an 1847 banner written in Chinese characters that praises a woman as a good wife and mother. "It would go nicely as a headboard," she says. "Although I'd buy it more for the beauty than the message."

For Hawaiian objects and handcrafted furniture, Merrill's first choice is Martin & MacArthur. "I'll come across older artifacts, such as this koa-wood weapon with embedded sharks' teeth," she says, "but they also have wonderful bowls made from exotic

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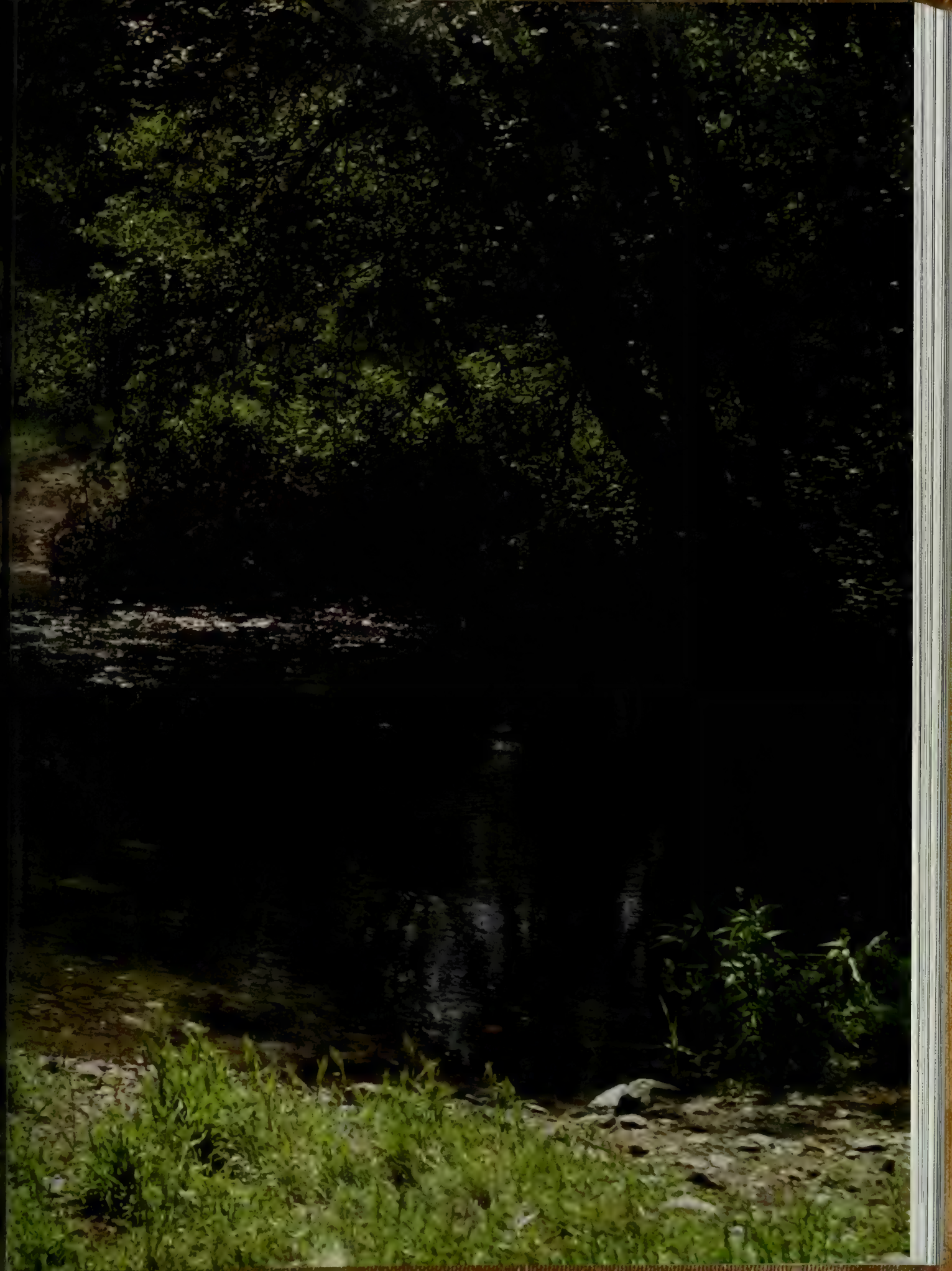

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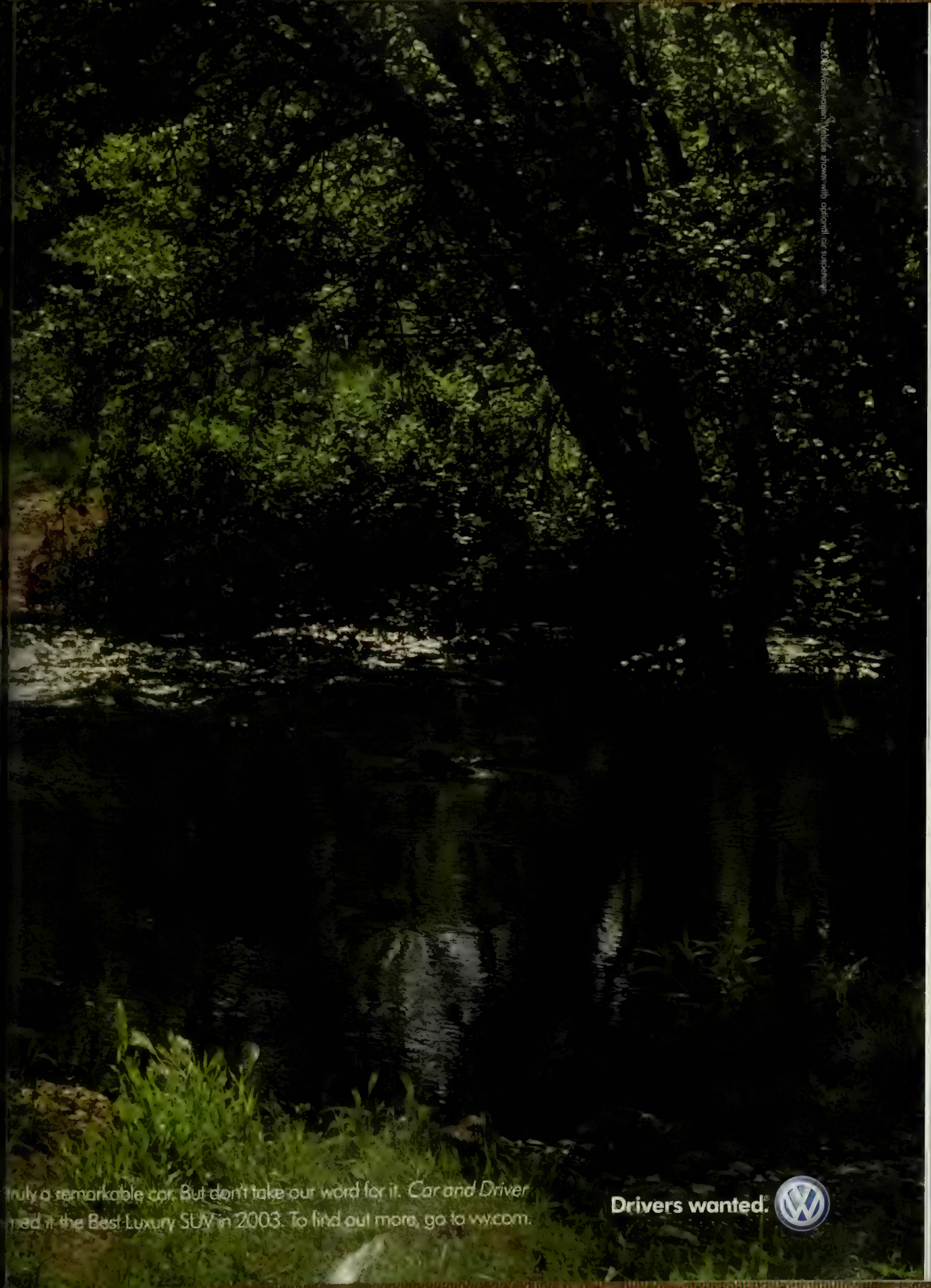
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## THE MIRROR STORE

**BELOW: Owner Jeff Liu shows the designer frame samples made of tropical woods.**



**RIGHT: Ready-framed mirrors and traditional furniture fill the Waikiki showroom.**



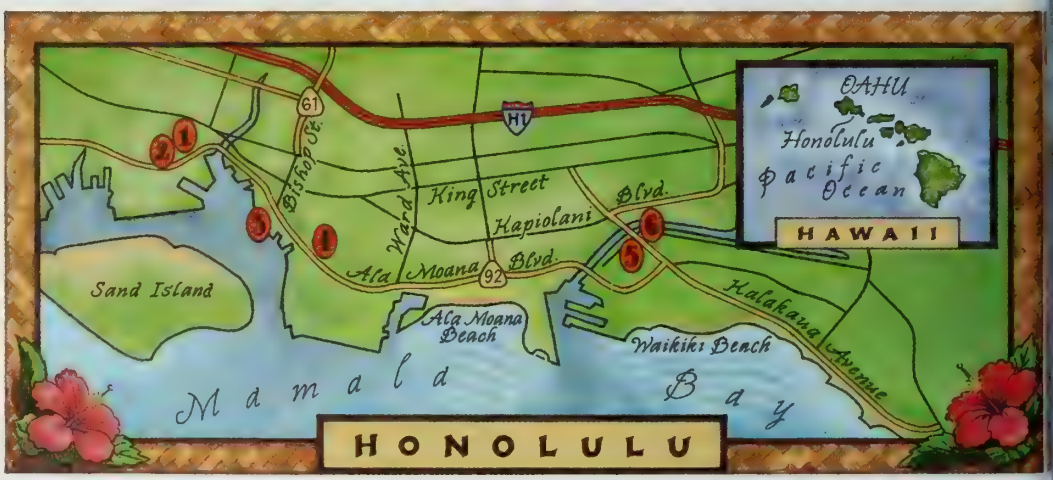
*continued from page 60*

woods like kou, sandalwood, macadamia, mango wood." Merrill's eye is discerning enough to get her invited to help judge an annual show for Honolulu's leading woodwork artisans. Items from Martin & MacArthur have been entered in past shows.

Heading south to Waikiki, Merrill visits The Mirror Store, where the mirrors are copper-free and the frames, in materials like bamboo finish and giltwood, are of a quality suitable for fine paintings. "Just look at this teak frame—it's good enough for a masterpiece," says the designer, picking out a sample. "I enjoy framing mirrors for my clients instead of running a mirror wall-to-wall."

Garakuta-Do, also in Waikiki, is Merrill's favorite source for Japanese antiques—*tansu*, Imari and Noritake porcelain, lacquer boxes—and Japanese wood-block prints and folk art. "Entering this phenomenal store is like stepping back into Old Japan," says the designer. She frequently purchases bronze and porcelain hibachis to use as planters, and kimono fabrics to encase throw pillows.

"The owner is very serious about the quality of his objects," Merrill points out. Though she also appreciates his self-deprecatory humor, typical of an old Hawaii hand. She adds, "Garakuta-Do translates roughly as 'One man's junk is another man's treasure.'" □




## HONOLULU SOURCES

1 **Pacific Orient Traders,** [illegible] Pacific Design Center, 560 North Nimitz Highway, 808-531-3774. *Asian antiques*

2 **China Bazaar,** Dole Cann[illegible] 50 Iwilei Road, 808-538-0422. *Chinese antiques*

3 **Martin & MacArthur,** Aloh[illegible] Marketplace, 1 Aloha Tower Drive, 808-524-6066. *Hawaiian furniture and accessories*

4 **Island Lifestyle,** 435 Keawe S[illegible] 21-1772. *Chinese and Southeast Asian antiques, architectural elements, art, accessories*

5 **Garakuta-Do,** 1833 Kalakaua Av[illegible] 3-[illegible]5-2099. *Japanese antiques, folk art, kimono fabrics and obis*

6 **The Mirror Store,** 1888 Kalakaua A[illegible] 551-1831. *Ready-framed mirrors, custom framing and furniture*


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### Art Across America: Kirkland

**Fireman's Fund Insurance Company®** and Architectural Digest continue a nationwide tour of notable art galleries with a stop in Kirkland, Washington. Join us for hors d'oeuvres, special exhibits and expert commentary from featured artists as we visit some of the most dynamic galleries in the city: Thomas R. Riley, Patricia Rovzar Gallery, Foster/White Gallery and Howard/Mandville Gallery.

**Art Across America: Kirkland**
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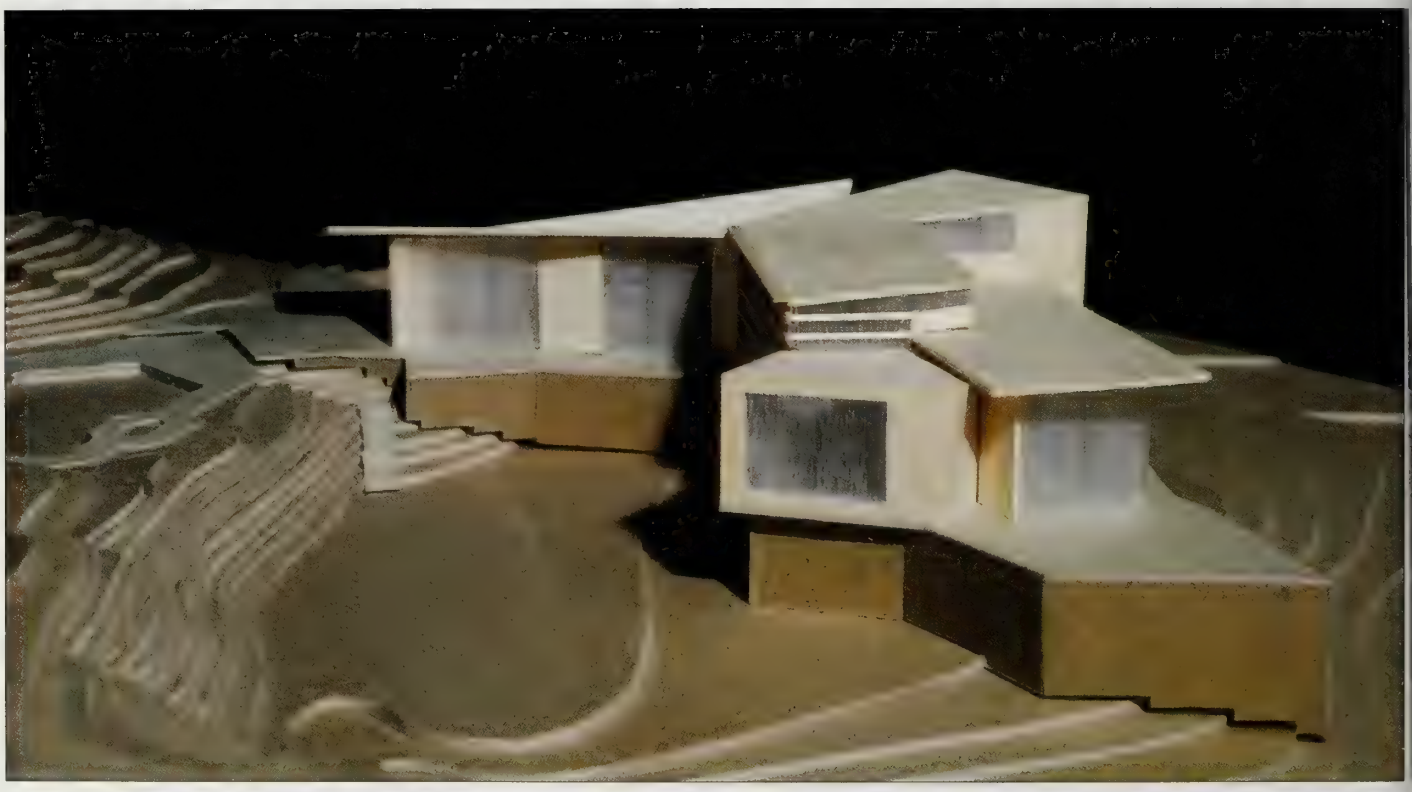


"CRIMSON AND GOLD" BY Z.Z. WEI, PATRICIA ROVZAR GALLERY

# One Site, Three Schemes

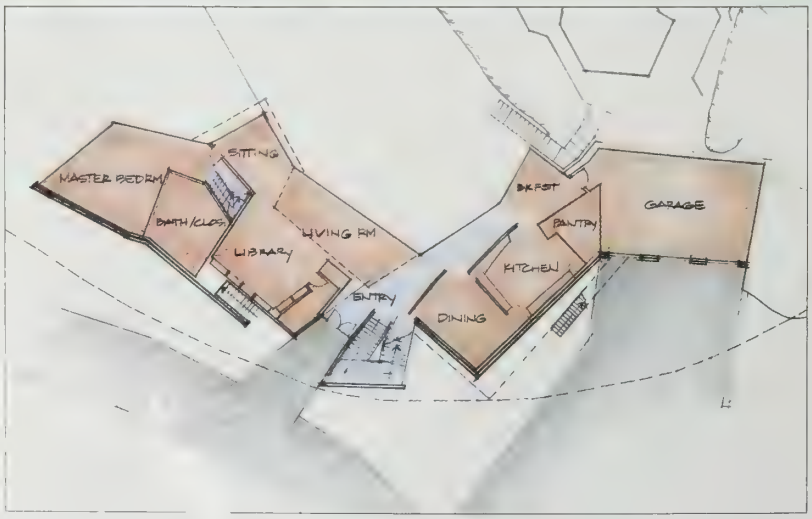
## Distinct Designs Angle for a Property in Westchester County, New York

Architecture by Schwartz/Silver/Text by Mildred F. Schmertz



A PROMISING HOUSE MAY never be built because the client is unable to choose among the variety of design options a clever architect might devise for the site. Through long experience, Boston architect Warren Schwartz, of Schwartz/Silver Architects, well knows that this can happen. Nevertheless, he takes every client through a set of competing schemes from which he hopes that the best possible house will emerge and be built.

*continued on page 74*



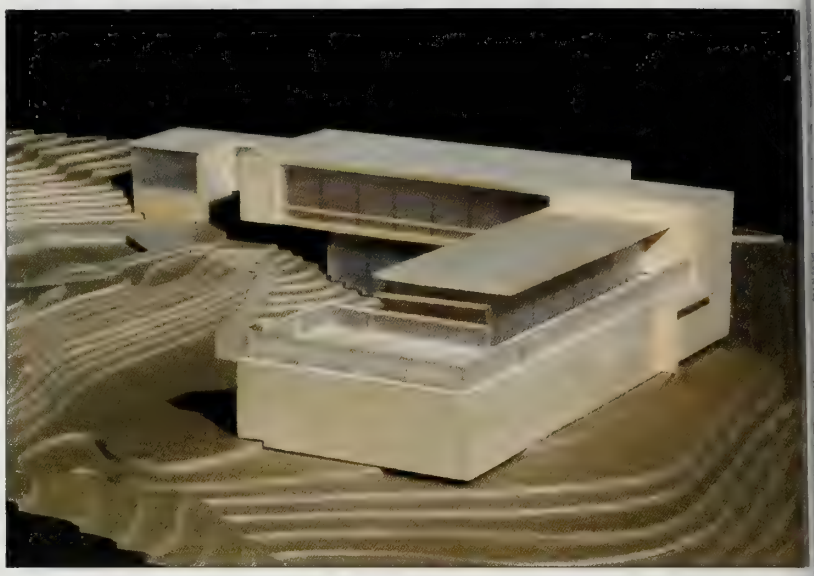

**Schwartz/Silver Architects prepared three designs for a house in Westchester County, New York. ABOVE AND LEFT: Scheme III's triangulated form sympathizes with the site.**


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BELOW: The L-shaped Scheme I is set below the pool and frames a natural courtyard.




RIGHT: "The building's geometry contrasts with the topography," says Warren Schwartz.



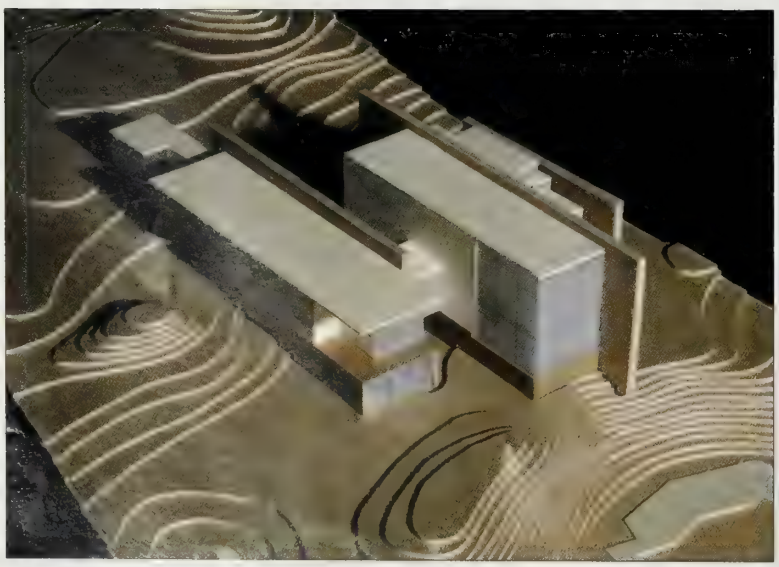
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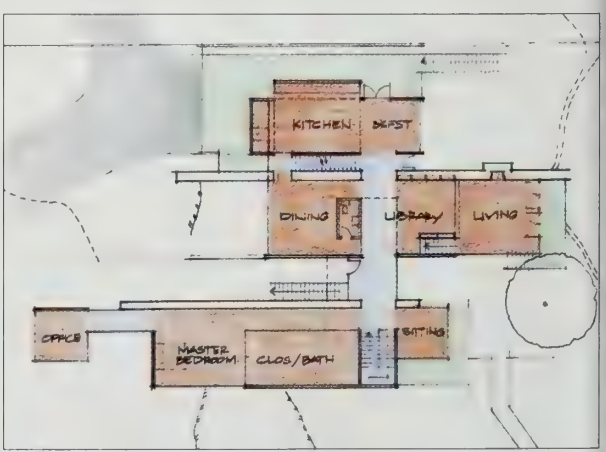
Recently Schwartz created three preliminary plans and models for a house in Harrison, New York, for a couple with grown children who intend to tear down the house they currently live in and build a new one on its site or elsewhere within their two-and-a-half-acre property. "We have an interesting piece of land," the wife explains. "It's woodland on a gentle slope that has a lot of bedrock with huge outcroppings." The focus of the landscape is a handsome, irregularly shaped pool uphill from the existing house and at the base of and partially abutting an eight-foot-high curving wall blasted out of the rock. Strategically placed boulders taken from the pool's excavation surround it. The wall's ledge and the boulders, beautifully planted, form a large rock garden that gradually levels off to become a broad terrace and lawn on the downhill side. The present house opens onto the lawn. Nondescript and rambling, it sits poorly in the sophisticated landscape the couple have created. They knew it had to go.

The principal challenge for Schwartz, in collaboration with Sandra Saccone, of the Schwartz/Silver staff, and Steve Davis, formerly of the firm, was to place and design a new house to best complement the lovely enclave of the pool and lawn. "The clients wanted a modern house, but neither they nor we wanted it to be stuck in time," says Schwartz. "We were interested in building a house that would take our clients as far as their aesthetic might allow. And as we worked with them, they got bolder, as we'd hoped."

Each of the three proposed schemes ranges between 7,500 and 8,000 square feet, is governed by approximately the same preliminary budget and includes a similar set of rooms. Scheme I is L-shaped and compact. The one-story wing opens onto the lawn, with views of the terraced landscape above. Lit by a half-story clerestory, it contains a master suite, an office, a living room and a main entrance hall. The other wing is two stories and acts as a bridge between the site and the pool terrace uphill. A dining room and kitchen are on the first floor, and bedrooms are on the second.

*continued on page 79*






LEFT: Scheme II's double-height living area overlooks the pool and gardens.

ABOVE: Its volumes are separated by narrow stone walls and connected by a central hall.

# Art Across America

As part of a continuing series presented by **Fireman's Fund Insurance Company**, Art Across America provides the art lover with a city-by-city guide to the most intriguing galleries in town. This month's destination: Kirkland, Washington.

For a small suburb, just over Lake Washington from Seattle, Kirkland boasts a remarkable commitment to the arts, including a performing arts center, a visual arts center, more than 30 public art installations and a substantial number of first-rate galleries.

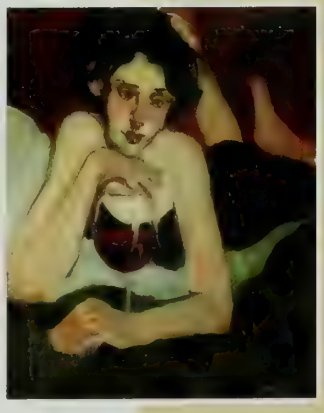


Photo by Terry Rishel

1. **FOSTER/WHITE GALLERY** has two locations in Seattle in addition to the space in Kirkland, and specializes in Northwest Masters, most notably Mark Tobey, Kenneth Callahan, Guy Anderson and glass blower Dale Chihuly. Born in Tacoma, Chihuly was first introduced to glass while studying interior design in college. In 1971, he co-founded Pilchuck Glass School in Washington, and, with this international glass center, has led the avant-garde in the development of glass as a fine art. One of the premier artists in the country, Chihuly's intricate creations are included in more than 200 museum collections worldwide. *107 Park Lane, (425) 822-2305, fosterwhite.com*



2. Established in 1992, **PATRICIA ROVZAR GALLERY** exhibits contemporary representational works by mid-career and emerging artists from the Northwest and beyond. Z.Z. Wei emigrated from China in the late 1980s and fell in love with the terrain of eastern Washington. His oils recall a rural America of the past, and even though they portray a specific geographic area, they gently evoke farmland anywhere across the country. Wei will have his 12th show at Patricia Rovzar this September. Barry Masteller's ethereal paintings explore light and shadow, and often depict the docks and bridges around his home in Monterey, California. *118 Central Way, (425) 889-4627, rovzargallery.com*

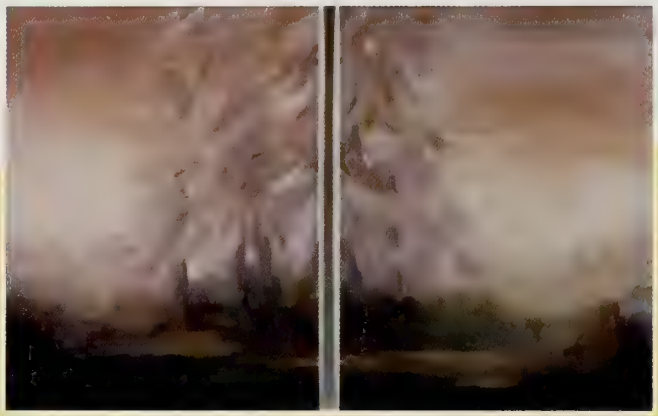


3. With more than 4,000 square feet of gallery space, **HOWARD/MANDVILLE GALLERY** shows a wide variety of styles, from contemporary Realist to traditional, sculpture to watercolor. Leslie Sandbulte describes her portraits as "the moments of waiting, thinking, and daydreaming of people in the ordinary scenes and rituals of daily life." She challenges her viewers with the unresolved nature of the figure's action, essentially allowing them to become a part of the work. *120 Park Lane, (425) 889-8212, howardmandville.com*

**TOP TO BOTTOM: "Mille Fiori" by Dale Chihuly, Foster/White Gallery; Z.Z. Wei's "Crimson and Gold," Patricia Rovzar Gallery; "Contemplating" by Leslie Sandbulte, Howard/Mandville Gallery.**

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# Art Across Ar











**CLOCKWISE FROM UPPER LE… Sarah Davies, ArtForte; Barry Masteller's "Time and Place, 61," Patricia Rovzar Gallery; "Spring" by Christopher Ries, Th… leries; "MiamiBound II" by Rhonda Hill at ArtForte; Keith Clayton's cast glass with electroplated copper "Band," Tho… ries; "Memory 37" by Young H. Chang, Berozkina Gallery; and "Les Couleurs Chatoyantes de l'Aurore se dissolvent … n Souvenir" by Jaline Pol at Phillips Gallery of Fine Art.**

rica








④ Rhonda Hill opened **ARTFORTE** in 1998 with the goal of offering livable art—pieces that first-time art buyers are attracted to and can envision in their homes. A painter herself, Hawaiian-born Hill creates multi-media pieces, blending nature and the Polynesian and Asian-influenced culture in which she was raised. The view from her studio across Lake Washington to the snow-capped Cascade Mountains is an inspiration, constantly adding another layer to the organic forms in her work. Hill's MiamiBound series investigates that tropical area's sand and water, juxtaposing heat and cool, energy and calm. *128 Central Way, (425) 827-0187, artforte.com*

⑤ **THOMAS R. RILEY GALLERIES** focus is on glass as a fine art medium, according to Tom Riley, because "three-dimensional forms are easier to relate to, so they are more accessible to collectors than the abstract of flat art." Christopher Ries "cold carves" his sculpture out of enormous blocks of optic crystal, much as a sculptor carves out of marble. The result is a three-dimensional piece with an interior "fourth dimension" in which the light reflects and refracts to create an entirely new work—inside the sculpture. *16 Central Way, (425) 576-0762, rileygalleries.com*



Photo by James Kane

⑥ **BEROZKINA GALLERY** primarily shows abstract art, featuring painting, prints, fiber and sculpture by up-and-coming and established artists. Korean-born Young H. Chang uses mixed media on silk to convey memories, everything from an imagined tale from a century ago to an indelible recent encounter. Chang developed her installation entitled "Memory 37" using a number of panels hung together, creating a distinct sensory experience not only to see, but to feel the movement and hear the sound of the fabric as the air travels through it. *9 Lake Street, (425) 803-5032, berozkina.com*

⑦ With a collection that spans many styles and techniques, **PHILLIPS GALLERY OF FINE ART** prides itself on offering something for every taste. French painter Jaline Pol's intense oils evoke the lush colors of the countryside near her home in the Southwest of France: the red of the poppy, the striking green of the foliage, the yellow of the intense sun. Pol uses the same palette knife technique as did the French Impressionists who painted that landscape 100 years ago, with a more abstract vision. *126 Central Way, (425) 827-1126, phillipsgalleries.com*


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Extending from the bedrooms is a dressing cabana at the pool terrace. Schwartz and his colleagues chose an orthogonal geometry for the house to contrast effectively with the rugged natural topography.

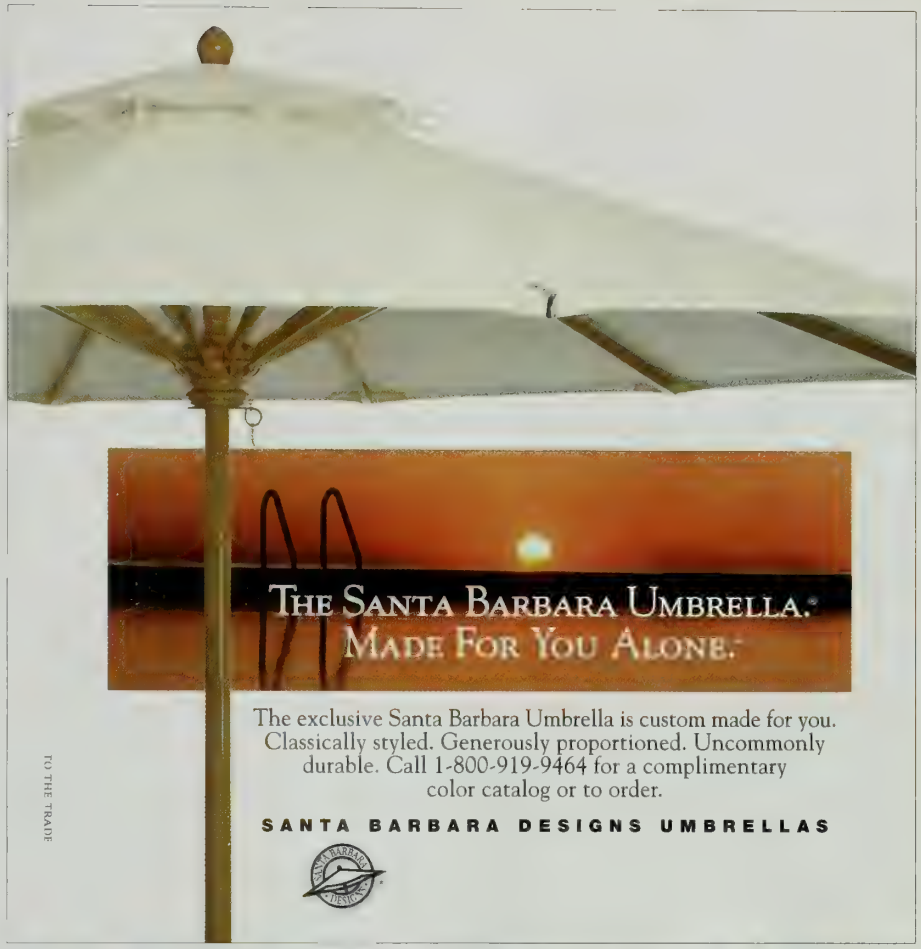
In Scheme II, the architects place the house, consisting of three parallel rectangular zones, on the site's upper level above the pool and terrace. The spaces that separate the zones are part of the landscape and are defined by three parallel stone walls that follow the main east-west axis. In the plan, the wings slide past each other, connected by a wide hallway beginning at the front door. The central zone is two stories high and contains a dining room, a library and a living room that almost, but not quite, cantilevers over the rock ledge. The zone to the north is devoted to kitchen and breakfast space. On the south side are the master bedroom, its bath and closets, an enclosed porch and an office. Additional bedrooms, a playroom and a three-car garage are in the basement.

Scheme III, like Scheme I, is placed at the lower level of the site, but here the house responds to the crystalline forms of the rock outcropping, with a triangulated, rather than orthogonal, arrangement of the master bedroom, living room, library, and dining and kitchen spaces. The multifaceted plan confronts the curve of the rock garden wall, extending it to partially enclose

The focus of the landscape is a handsome pool.

the lawn. Most ingeniously, Schwartz, Saccone and Davis connect the house with the pool terrace by creating a second-floor terrace that seamlessly joins it.

The clients in the end chose Scheme III, but the project has been tabled since September 11. "We knew we would be two-thirds disappointed because our clients could only choose one," Schwartz recalls. "Each scheme had a great potential for development, and we really liked all of them. We didn't design straw men but instead created three houses that would in a sense fight it out for our love and the clients' love and consideration." □






# Editors Select Properties Around the World

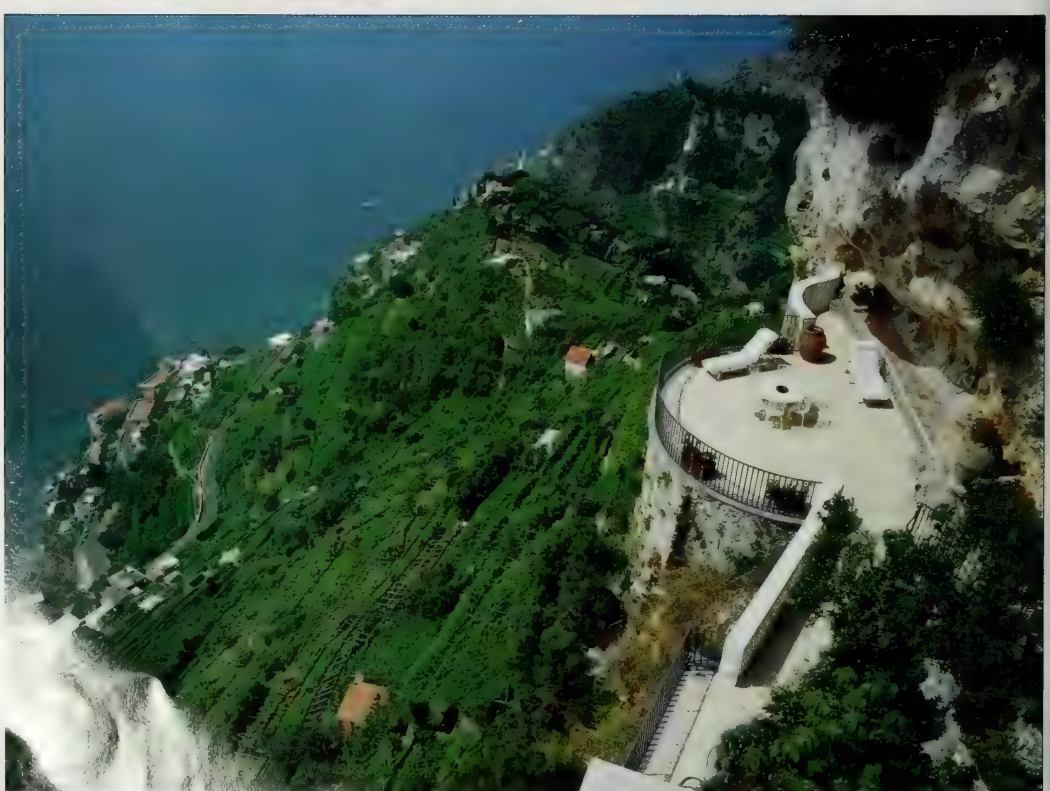
Barbados, Italy, Bahamas, New Zealand, Costa Rica . . .

## RAVELLO Gore Vidal's Cliffside Haven on the Amalfi Coast





La Rondinaia, or the Swallow's Nest, 1,000 feet above the Gulf of Salerno on the Amalfi Coast in Italy, has been the home of writer Gore Vidal for the last 30 years (see *Architectural Digest*, January 1994). The Mediterranean villa is composed of five levels built into a cliff face (above). From the deck (right) there is a view of the terraced gardens that make up the front of the eight-acre property, which includes groves of lemon, chestnut and fig trees and arbors of grapes, bougainvillea and wisteria. The small salon (above right) features architectural hallmarks of the local style, including a barrel-vaulted ceiling and an intricately tiled floor. The pool, which was added in 1984, overlooks the Lattari Mountains. $14.1 million.
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*continued on page 82*

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## COSTA RICA

### Villas in the Heart of a Tropical Rain Forest

In the thick of the mountainous jungle of the Nicoya Peninsula in western Costa Rica, three separate villas are collectively known as the Hacienda Dorada (*AD*, November 2001). A hotel in operation since 1991, the Hacienda Dorada is a secluded, 500-acre retreat with a white-sand beach on Costa Rica's Pacific coast. Each of the deluxe villas has a private pool, a kitchen and ocean views and is shielded from its neighbors by surrounding rain forest. The largest of the three has seven bedrooms and a partially open-air dining room. The other two villas have soaring ceilings and can sleep up to six guests. $17 million. *[illegible] 87-9894.*



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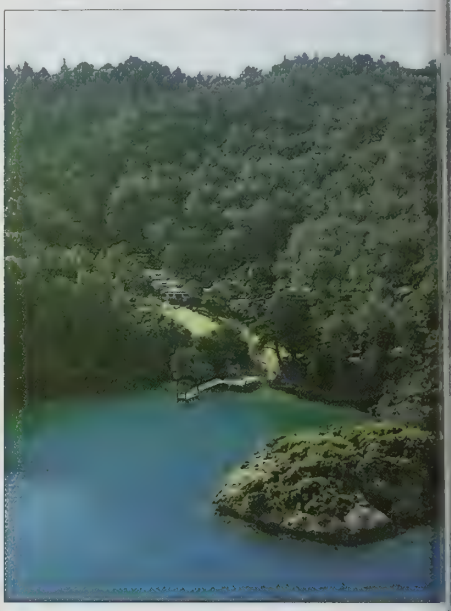
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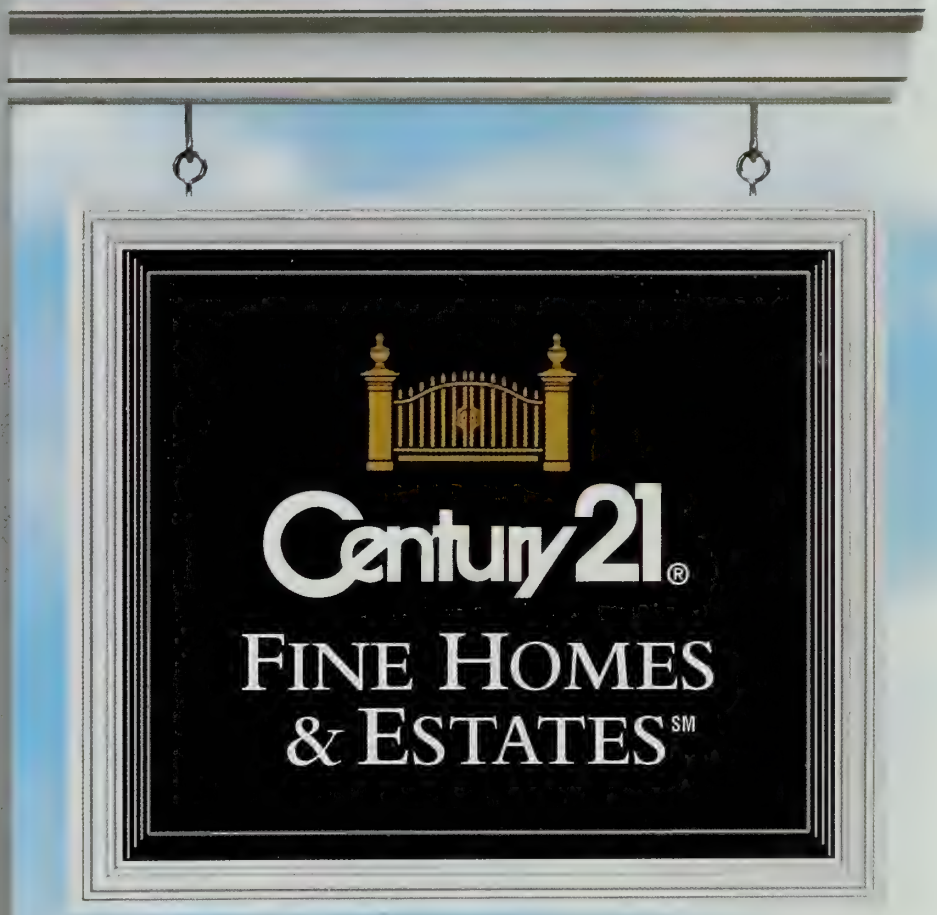
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*continued on page 86*



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# Estates for Sale

## BAHAMAS

### Eight-Island Archipelago near Nassau



For the first time, an entire archipelago in the heart of the Exuma island group in the Bahamas (below) is for sale. Eight islands compose Bock Cay Archipelago, and only the largest, Bock Cay, has been developed. The 3,545-square-foot, three-story main house (top) was built in 1970 and has four bedrooms and walkways to the beach. A second, almost 2,000-square-foot house was added in the late 1990s. The houses are wired for telephone, radio and satellite television. Also situated on Bock Cay's 365 acres is a maintenance building with a garage and a caretaker's residence, a generator house and other utility buildings. Included in the sale are three boats and two tractors. Two docks serve the island, one of which can be used for mooring a 150-foot yacht. The current owners run the entire island with the assistance of two staff members. Georgetown Airport, 100 miles from Nassau, is the closest airport and offers daily flights to and from the United States. From Nassau, Bock Cay can be reached by air in 45 minutes. $13.2 million.

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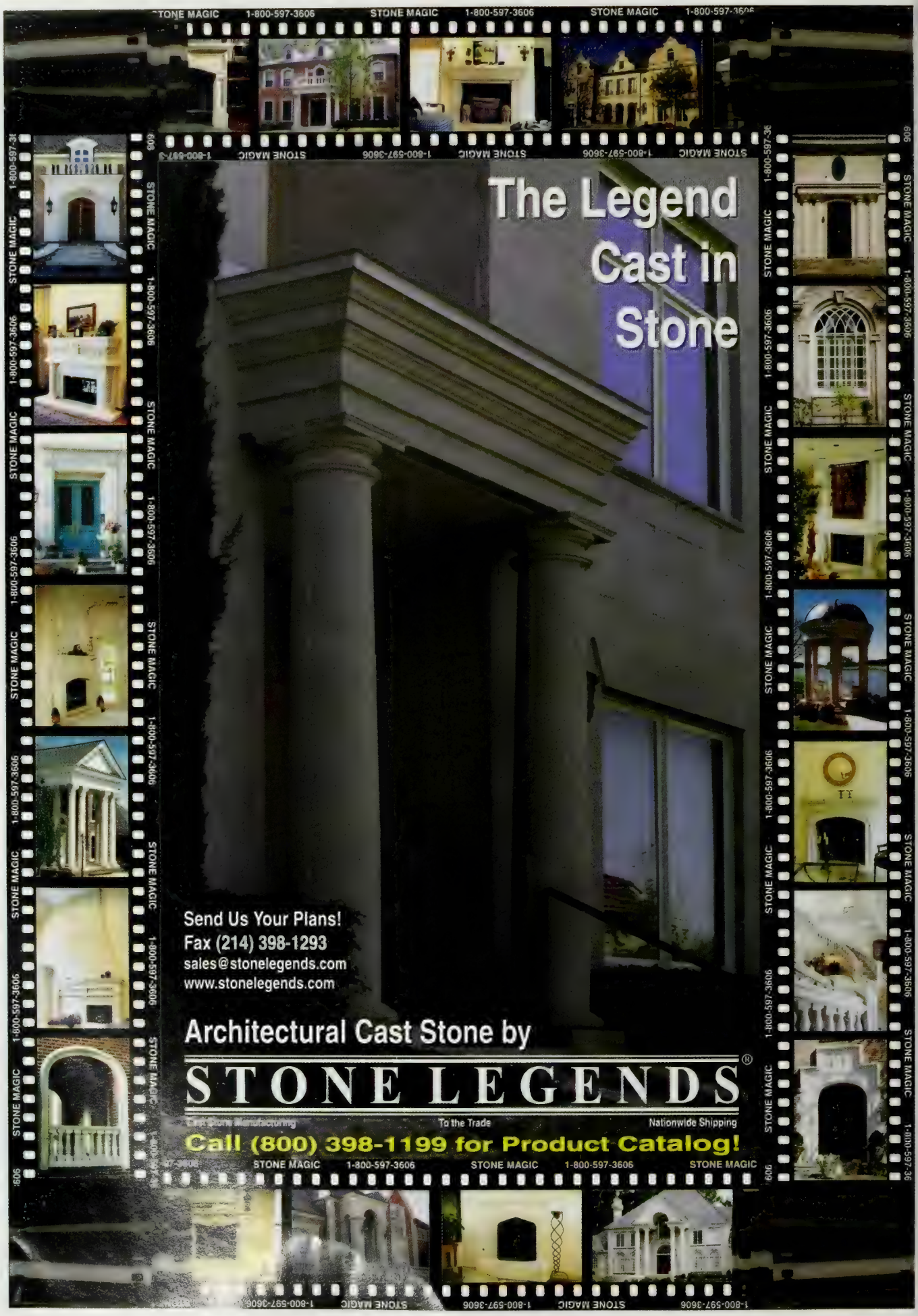



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# *Bora Bora Nui*

## HEEDING THE CALL OF PARADISE, A NEW ISLAND HOTEL OFFERS UNCOMMON LUXURIES



The 120-suite Bora Bora Nui Resort & Spa covers 16 acres of Motu Toopua in French Polynesia. Architect and interior designer Pierre Lacombe worked "to integrate the resort with the tropical landscape, to create the 'dream' of Polynesia. Stays begin at the overwater [illegible]





Architecture and Interior Design by Pierre Lacombe
Text by Peter Haldeman/Photography by Erhard Pfeiffer



TOP: Mount Otemanu looms over several private overwater suites. The exteriors of the bungalows are made of yellow *balau* wood, while the roofs are thatched with dried pandanus leaves. ABOVE: The Iriatai Restaurant, in the main building, overlooks the beach and the lagoon.

OPPOSITE: Guests can watch the sunset from the Upa Upa Lounge. The bar's counter and stools are fashioned from *marumaru* tree trunks, and the tables and chairs are from Bali. Lulu Wane oversaw the landscape design of the resort, as well as its interior design.

The entire bay glowed from the whiteness of the sand and the golden sunlight now piercing and probing through the valleys of the volcanoes." So wrote James Michener of Bali-ha'i, his fictionalized (but only slightly) version of Bora Bora, in *Tales of the South Pacific*. The most celebrated of the 14 Society Islands in French Polynesia, Bora Bora continues to hold a powerful grip on the popular imagination. Pristine beaches, peacock-blue lagoon, blazing sunsets, native dances involving drums and fire—it remains the quintessential tropical Shangri-la. A Q-rating like that comes with a price: Luxury hotels now sprawl across the island and its surrounding motu, and at any given time that glowing bay may also be growling—with packs of jet skiers.

The latest hotel opening is that of the Bora Bora Nui Resort & Spa, a 120-suite establishment on Motu Toopua (a five-minute boat ride from the main island of Bora Bora). The property was developed by Louis Wane, a black-pearl-farmer-turned-entrepreneur—he also built the Sheraton Tahiti and the Sheraton Moorea—in partnership with Starwood Hotels & Resorts French Polynesia. Bora Bora Nui bills itself as "the most exclusive luxury resort to open in French Polynesia in the past 40 years." It supports the claim with a litany of superlatives and firsts: The first overwater check-in. The biggest pool in French Polynesia. The first full-treatment spa on Bora Bora. The largest bungalow suites.









ABOVE LEFT: Wood floors and Italian linens define the bedroom of one suite. Mahogany bedroom pieces were custom-made on Bali, and teak was used for the furniture on the lanai. A glass panel set in the floor of the lanai offers a view of the marine life in the waters below.

LEFT: All of the suites at Bora Bora Nui contain wood craft objects created by local artists. ABOVE: The two-tiered infinity-edge pool is done in Thai tile colored to match the lagoon beyond. Turtle shapes hidden at the bottom of the pool symbolize good luck in French Polynesia.




"When we met with Mr. Wane, we talked about how we could make this a better product than anything else in the Pacific," says Keith Vieira, Starwood's senior vice president and director of operations for Hawaii and French Polynesia. "Bora Bora has one of the best brand names in the world, but the level of accommodations . . . Americans are used to a higher level of comfort." Bora Bora Nui Resort & Spa pampers stateside and others with an overwater reception area for waitless (and weightless) check-ins; bungalows that hover over the water in the local manner but update tradition with suite-size bedrooms and baths; a 10,000-square-foot infinity-edge pool that echoes the turquoise lagoon; and a hilltop spa featuring private treatment rooms equipped with spas and stress-reducing views of four neighboring islands.

The resort, which has been fully operational since March, was opened under manager Jacques Roy. "Everyone is dreaming of that Bora Bora experience for days, weeks, months," explains Roy. "The pickup at the airport, the hotel arrival, the opening of the door of the bungalow—they have to go from wow to wow to wow." The hotel's backdrop may elicit the loudest "wow." The windward side of Motu Toopua offers a half-mile-long white-sand beach, a photogenic peak of black lava and intense greenery and a landscape that might have inspired Gauguin—600 coconut palms and hundreds of other palms, pandanus trees and tropical plants, all laid out by Louis Wane's wife, Lulu.

Architect Pierre Lacombe

*continued on page 173*

# *Wildflower Hall*

## THE SPIRIT OF THE RAJ LIVES ON IN THE HIMALAYAS

Architecture by Ranjit Sabikhi Associates/Interior Design by Chhada, Siembieda & Associates
Text by Christopher Petkanas/Photography by Erhard Pfeiffer



LEFT: "Our concern was to relate it to its site and its surroundings as closely as possible," architect Ranjit Sabikhi says of Wildflower Hall, The Oberoi Group's luxury mountain resort in Mashobra, India. He collaborated on the 85-room hotel with designer Chandu Chhada.

BELOW: A portrait of Lord Kitchener of Khartoum is above the fireplace in the welcoming teak-enveloped lobby; the hotel is built on the plateau where his country residence once stood. OPPOSITE: The Restaurant, which is open all day, offers pan-Asian and Continental cuisine.



Anyone who was anyone in the Raj had a country house in Mashobra, India, elevation 8,250 feet. As well-placed officials of the period have drolly described it, the mountain outpost offered an escape from the "slightly trying gaiety" and "despotism of despatch boxes" in Shimla, the summer seat of the government eight miles away.

Wildflower Hall is The Oberoi Group's extravagant bid to revive the viceregal good life among the pines and sacred cedars of Mashobra, down to china-and-linen picnics in the [illegible] and cream teas on the lawn. Poised on a spur with wraparound views of the Himalayas that [illegible] even





Chhada used the richness of elements such as teak and hand-knotted rugs to convey the "old charm" of the Raj. LEFT: A four-poster with Regency-style hangings is in the Lord Kitchener Suite. The *jamewar* fabric for the bedcovering and pillows was woven in a traditional paisley pattern.

the most blasé global citizens jelly knees, the resort was built by Ranjit Sabikhi, of Ranjit Sabikhi Associates, the esteemed New Delhi architect responsible for the Indian Embassy in Kuwait, the Taj Bengal hotel in Calcutta and the Mughal Sheraton in Agra. (He collaborated with the firm's architects Pankaj Sangwan and Sidhartha Sabikhi.) For the interiors, Oberoi chose Chandu Chhada, of Chhada, Siembieda & Associates in Hong Kong. Given his long-running success with the company—the designer is a veteran of 10 of the group's hotels, including those in Bombay and Bangalore—it would have been almost reckless to award the job to anyone else.

P. R. S. "Biki" Oberoi, chairman of The Oberoi Group, "asked us to create a year-round resort that would provide recreational amenities for the entire family," says Sabikhi, who opened a Los Angeles office in 2000. "The 22-acre site was to be designed as an exclusive estate, taking advantage of the distinctive forest landscape. The hotel had to take note of the property's historic past and recognize the grandeur of the Raj that was first responsible for the development of Shimla and Mashobra."

The leading, swashbuckling figure in this past is Lord Kitchener of Khartoum. The British commander-in-chief of the Indian army arrived in Shimla in 1902, took a quick look around, saw that his rival Lord Curzon, the viceroy, kept a house in Mashobra, and wasted no time in securing the lease on one for himself. This earlier Wildflower Hall, an infinitely more modest edition of today's, was razed in 1925 to make way for a hotel that was itself gutted in a fire 10 years ago. Soon after, Oberoi saw its opening.

"The design of a building in this spectacular setting presented a unique challenge,"

*continued on page 173*





RIGHT: Blue-and-white mosaic tiles frame the heated indoor swimming pool. Spa treatments based on Ayurvedic principles and a fitness center are also available to guests. FAR RIGHT: The southeast terrace and the spa, overlooking the valley, adjoin the pool conservatory.



Restoration Architecture and
Interior Design by Laurence Loh
Text by Jonathan Kandell
Photography by Erhard Pfeiffer

Georgetown, on the Malaysian island of Penang, is renowned as one of the few cities in Asia that have preserved their historic centers against the flood tide of modern development. Its narrow streets are crowded with food stands offering a savory assortment of Chinese, Malay and Indian dishes. And this movable feast is served up against an architectural backdrop as eclectic as the recipes: late-19th-century shops and town houses built with Chinese terra-cotta-tile roofs, European iron-grille balconies and plaster arabesques brought over from India during the British colonial era.

Much credit for the successful preservation crusade, which has kept mirrored high-rises and postmodern towers on the outskirts of Georgetown, goes to local architect Laurence Loh. With family and friends, he has generously devoted money and time to help revitalize some of the city's landmarks. But Loh's greatest accomplishment has been a decade-long effort to restore a derelict mansion once owned by Cheong Fatt Tze (1840–1916), a merchant of such formidable wealth that he was dubbed "the Rockefeller of the East." Converted by Loh into a 16-guest-room hotel, the Cheong Fatt Tze Mansion won UNESCO's Asia-Pacific Heritage Award for Cultural Heritage Conservation in 2000.





**RIGHT: A Qing-style blackwood settee, inlaid with mother-of-pearl and marble panels, is positioned in front of a carved and gilded screen crafted by Cantonese artisans. Separating the entrance hall from the courtyard, the screen "was here," says Loh, "but very dirty and tarnished.**

**OPPOSITE: In 1990 Penang architect Laurence Loh purchased the late-19th-century house of merchant Cheong Fatt Tze and embarked on its 10-year restoration. "I felt chosen to do it," he says of the now 16-room hotel. LEFT: Lanterns hang outside the main front door.**

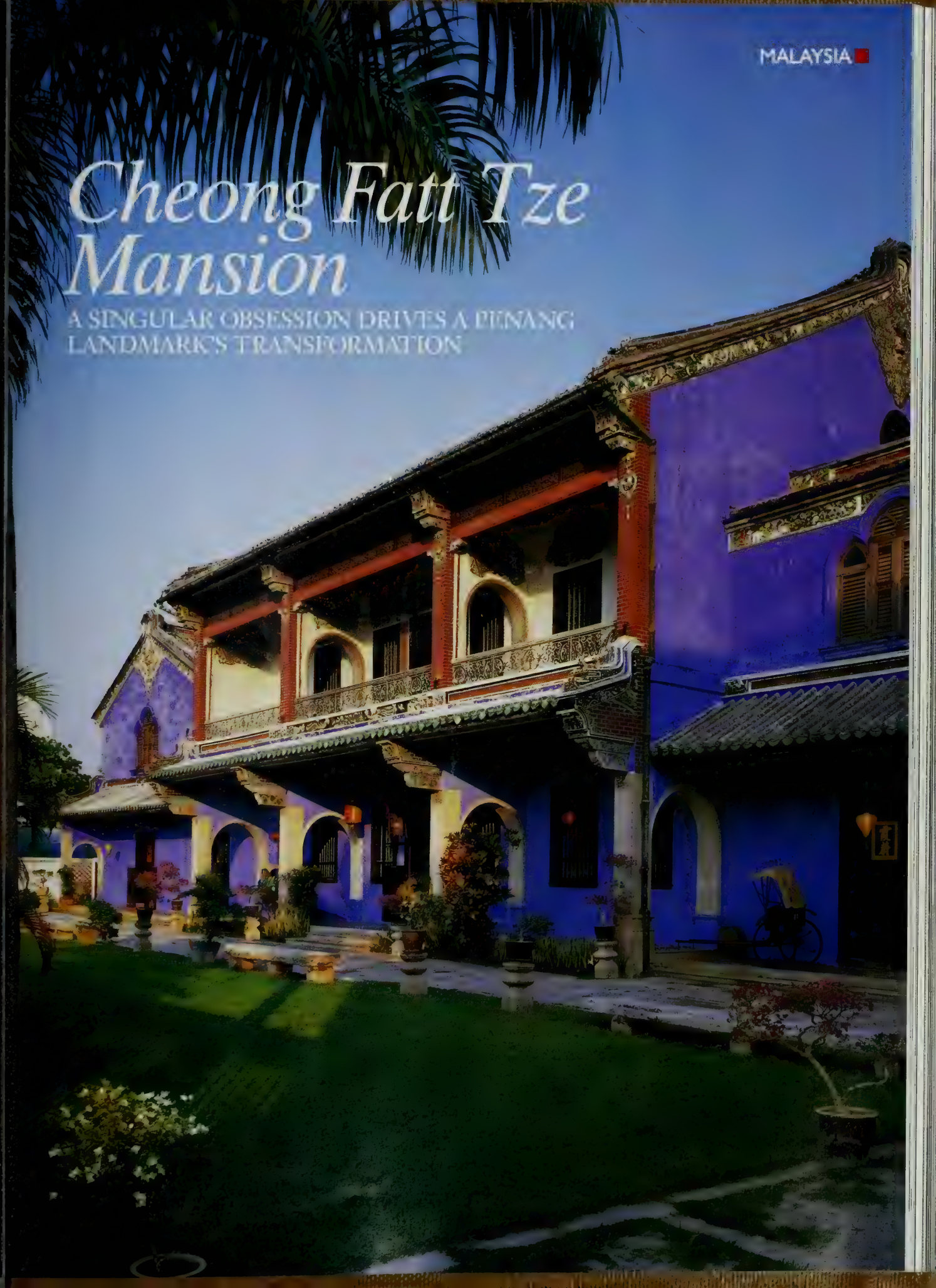
On a recent morning, with the sky freshly scrubbed by an evening monsoon, Loh gives a guided tour of the indigo-walled building. "It has a mix of styles that is very typical of Penang architecture," he says. "Though laid out like a Chinese courtyard house, it has rooms of unusually large proportions and features like louvered windows and metal balustrades that are definitely European." Atop the arched entrance gate are Chinese-language characters that assert the original owner was related to a famous leader of antiquity. "It's the sort of claim that a proud, self-made Chinese would make back then," notes Loh, somewhat skeptically.

The entrance hall's furniture was donated by Loh's friends and includes 19th-century Chinese ebony chairs and tables inlaid with mother-of-pearl. An astonishing floor-to-ceiling carved and gilded screen separates the entrance hall from the main inner courtyard. "The screen was supposed to make you walk around the courtyard and look up at the dramatic Scottish wrought iron grillwork held up by cast iron Corinthian columns," says Loh. The setting is cinematic enough to have been used for a crucial scene in the 1992 film *Indochine*, starring Catherine Deneuve.

There is another, similar-

# *Cheong Fatt Tze Mansion*

## A SINGULAR OBSESSION DRIVES A PENANG LANDMARK'S TRANSFORMATION





At the heart of the house is a light-filled double-height courtyard. "In Cheong Fatt Tze's time, this was used for plants," says the architect. "I've tried to keep it minimally decorated so as not to detract from the screen," which can be opened during large social gatherings.



ABOVE: Louvered windows—"They're endemic to Penang's vernacular styles," says the architect—line a second-floor corridor off the bedrooms. The windows create cross breezes and let in natural light.

BELOW: In the Old Kitchen suite, a Chinese-style brick cooking stove stands next to the bed. Utensils and a rattan basket hang above the range, and kitchenware sits on top. The bed's batik fabrics are by Alan Flux.



ly spectacular screen on the second-floor landing, where Cheong and his wife lived at either ends of a corridor, their bedrooms separated by smaller quarters for the tycoon's servant-mistresses.

Hotel guests are lodged around four side courtyards toward the back of the mansion. The rooms, all of them uniquely decorated, have 19th- to early-20th-century furniture, and brass fixtures. The doors gleam with seven layers of black lacquer.

Loh has set aside two "museum" rooms to display paraphernalia owned by Cheong: string instruments and drums played at Chinese weddings, his Western top hats and Chinese tunics and his wife's silk cheongsams, with so many buttons that they required the help of servants to put on.

Loh's connection to the mansion goes back to adolescence, when as a student he passed by its decaying façade every day. After he became an architect, his interest in its restoration turned into obsession. "There's no other way to explain the time and effort I've spent on it," says Loh, who often shelved other projects to complete this undertaking. "A house would have to speak to me before I accepted something this time-consuming again—and that's not likely to happen. Even if it does, I'm not going to listen." □

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# *Angsana Resort & Spa*

## AN ECO-SENSITIVE OASIS IN THE INDIAN OCEAN

Architecture and Interior Design by Architrave/Text by Amanda Vaill/Photography by Erhard Pfeiffer



**ABOVE: Situated in the Indian Ocean on Ihuru, in the Maldive Islands, Angsana Resort & Spa includes 45 guest villas, all of which have direct access to the white-sand beach. At left is the Welcome Pavilion. LEFT: A wine tower and a sand floor highlight the Velaavani bar.**

The fantasy of running off to an unspoiled island paradise has beguiled dreamers from Odysseus and Prospero to the Swiss Family Robinson and *South Pacific*'s Lieutenant Joe Cable; but the problem for real-world escapists to Bali-ha'i is that paradise is easily spoiled by their arrival. First an airstrip, then beach cabanas, then a



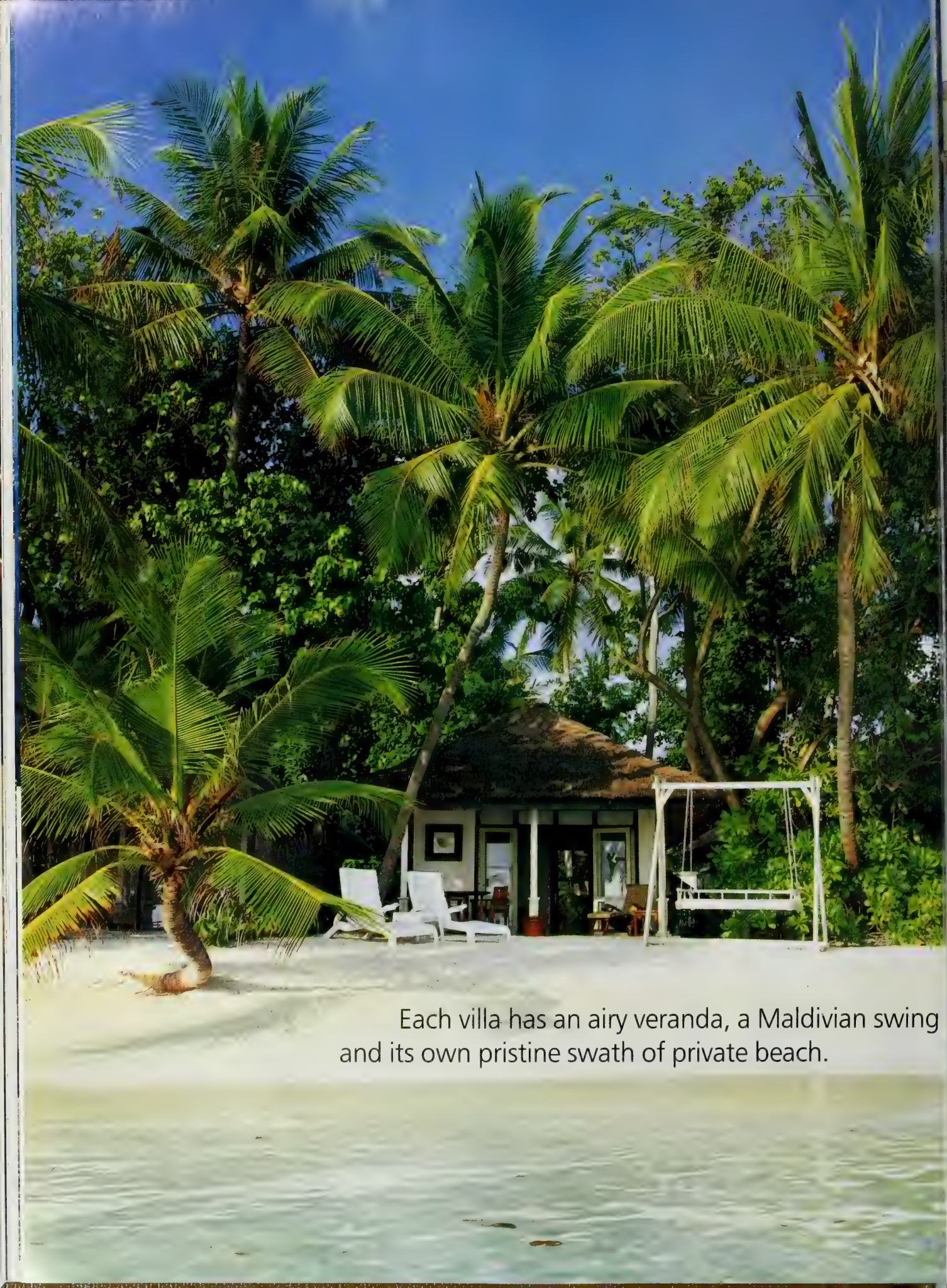


The resort was created by architect Ho Kwoncjan and designer Dharmali Kusumadi, of Architrave Design & Planning. ABOVE: Visitors check in at the open-air Lobby Pavilion. "We were careful to use eco-friendly materials so as not to disturb the island's natural state," says Ho.

hotel, then a casino—and then you can't see the sand for the bodies strewn upon it. Fortunately, there's an alternative universe in which paradise can remain forever unspoiled but is still accessible: in the Maldive Islands, at the Angsana Ihuru Resort & Spa, a place so eco-sensitive and landscape-appropriate it seems almost not to exist.

The Maldives is an independent republic made up of 19 volcanic and coral atolls, occupying some 115 square miles, which were first settled around the fifth century B.C. by immigrants from India and what is now Sri Lanka. Traders in pearls, spices, coconuts and dried fish, they converted to Islam in the 12th century and repelled the efforts of foreign invaders—the Portuguese in the 16th century and the rajas of Malabar in the 18th. Now the government continues to resist invasion, carefully managing tourism to minimize its impact on the islands' native culture and environment. The strategy confines development to a few luxe resorts, each on its own uninhabited island, where the building area may not exceed 20 percent of the total land area of the island, structures cannot rise above the vegetation line and all guest rooms are required to have 16 linear feet of beach frontage.

The developers of Angsana Resorts appear to have taken these guidelines as an inspiration, not a challenge, in creating a near-perfect getaway on Ihuru, the most photographed island in the Maldives. Powdery white coral beaches fringed with palm trees and aquamarine waters teeming with exotic flora and fauna were a given, and to preserve them, all new construction was placed within the footprints of a previous property, using only prefabricated materials—no endangered native woods or coral. Not that the architect, Ho Kwoncjan, of Architrave Design & Planning in Singapore, shied away from adventurous design decisions. "We wanted to create a hip, contemporary resort—younger and cooler than other vacation experiences in the Maldives—while still retaining the Maldivian character in the décor," he says. "I like to think we were daring enough to throw out any preconceived notions in favor of something fresh and sleek that is emphatically not



Each villa has an airy veranda, a Maldivian swing and its own pristine swath of private beach.





just another beach resort."

Emphatically not. Guests at Angsana Ihuru arrive, not by automobile but by speedboat, from Malé International Airport; when they disembark at the Welcome Pavilion, a thatched conical structure typical of Maldivian architecture, they're greeted with cooled scented towels and refreshing drinks instead of a mountain of forms to fill out. And when they traverse the wooden walkway to the main resort compound, they find 45 individual villas—furnished in sleek hardwoods and sparky lime green or tangerine-colored textiles—each with an open-air bathing area, an airy veranda, a traditional Maldivian swing and its own pristine swath of private beach. There's a bar, Velaavani, and a restaurant, Riveli, both high-ceilinged and open to the tropical breezes, with decks where barefoot guests can watch sea turtles cavorting in the impossibly blue water. And for those who need further stress reduction, there's a holistic tropical spa with steam room, whirlpool bath and linen-covered massage tables for soothing or stimulating treatments incorporating native herbs and spices.

Refreshingly—and amaz-

*continued on page 174*

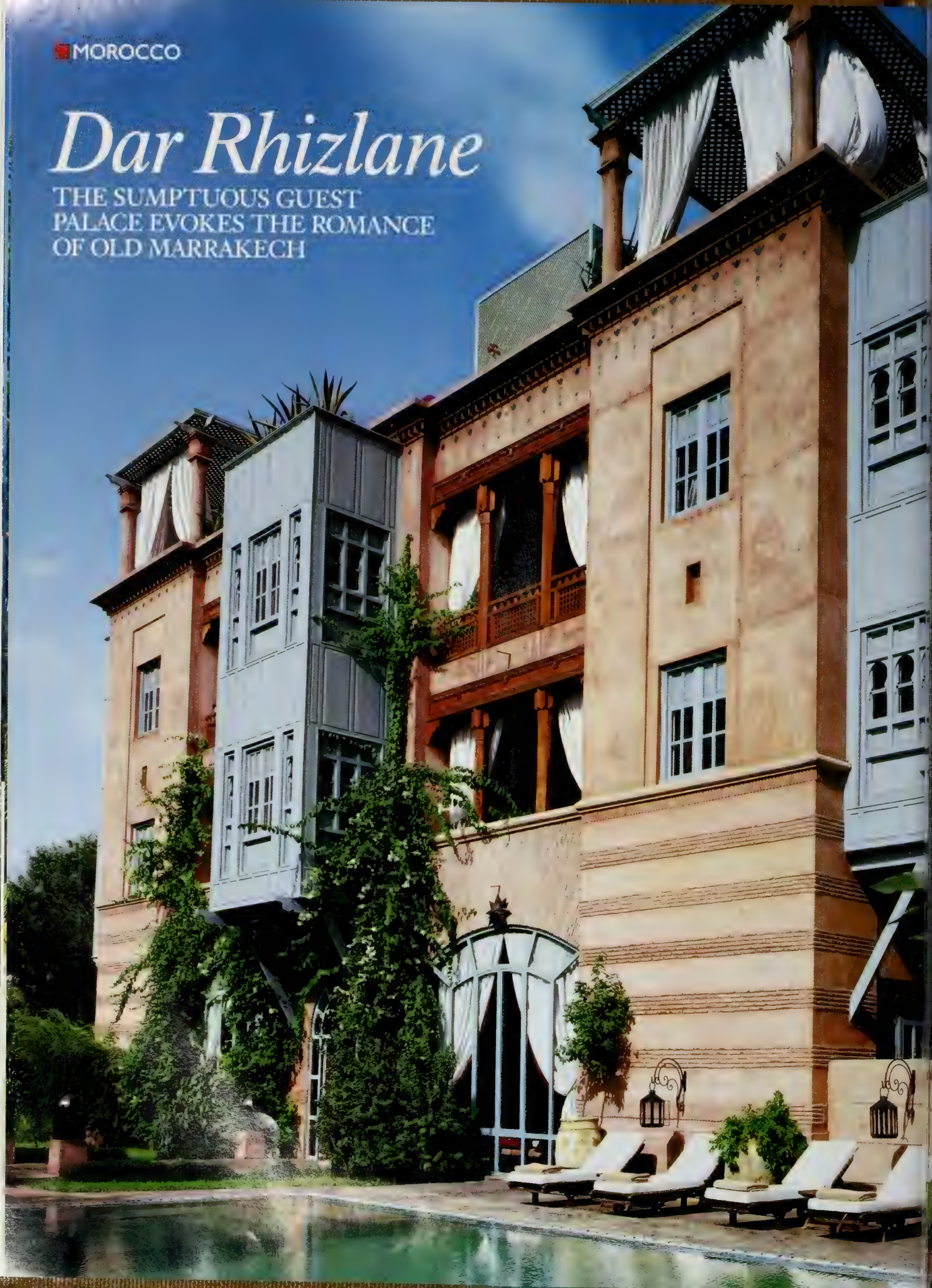
**OPPOSITE: A beachfront guest villa. The Maldivian swing "adds a dash of local character," says Ho. ABOVE LEFT: Indonesian furnishings fill the space. ABOVE: A path leads through the villa's bath to an outdoor area with a bamboo-spout shower and whirlpool tub.**

**BELOW: The Welcome Pavilion, seen from the outdoor dining terrace of the restaurant, Riveli, is topped by a traditional Maldivian *kajan*, or thatched roof, common throughout the resort. The name Riveli translates to "beam of light" in Divehi, the native language.**



# *Dar Rhizlane*

## THE SUMPTUOUS GUEST PALACE EVOKES THE ROMANCE OF OLD MARRAKECH





**Dar Rhizlane, an intimate palace-like hotel situated in the heart of Marrakech's residential l'Hivernage garden quarter, was designed by co-owner Ahmed Sadki and architect Charles Boccara. LEFT: Menzeh, the main building, shelters the lobby and several suites.**

Architecture by Charles Boccara
Text by Christopher Petkanas
Photography by Marina Faust

When a Marrakech villa had a change of destiny during the last phase of construction, it was good news for world-weary western travelers in search of a new way to experience their favorite Moroccan city. Dar Rhizlane was conceived as a luxury apartment house, but it was as a one-of-a-kind 13-room hotel that the property bowed in 2001.

"Dar Rhizlane is a *palais d'hôtes*, or guest palace," says Ahmed Sadki, venturing a play on *maison d'hôtes*, or guesthouse. Sadki is a part-owner of the hotel as well as its self-taught designer. "Guests are encouraged to make themselves completely at home, home being a small palace with all the comfort and services of a grand hotel."

The location is as original and alluring as the concept: Dar Rhizlane is hidden away in the Quartier de l'Hivernage. Created in the 1920s, when Morocco was still a French protectorate, l'Hivernage was one of Marrakech's first residential districts to be built outside the old city. The neighborhood has never lost its chic. One garden is more vivacious than the next. And the quarter is ideal for people who prefer to stay outside the medina yet





**ABOVE RIGHT: The dining room in the old villa serves Moroccan specialties. The walls and fireplace are finished in *tadelakt*—quicklime that has been polished with stones and burnished with black soap. RIGHT: *Bejmat*, or terra-cotta brick, is used for the Sawsane room's floor.**



**"All of the furniture is either antique or custom-made on-site by Malem Abdellah, a local wood-carver," says Sadki. LEFT: The Shahine room, which is part of a three-room suite, has a table and a floor crafted with *zelliges*, traditional colorful geometric-patterned mosaic tiles.**

do not want to be isolated from it. Dar Rhizlane is five minutes on foot from the 12th-century ramparts that encircle the medina and 10 minutes from the main square, Place Jemaa el-Fna, where storytellers, acrobats and snake charmers play to teeming crowds.

In a curious twist, although leading local architect Charles Boccara did not intend Dar Rhizlane as a hotel, Marrakech hotels—including the Tichka (see *Architectural Digest*, January 1987) and Les Deux Tours—are what he is perhaps best known for. His design for Dar Rhizlane has the might and reserve of the residence of a small but powerful nation's ambassador to Morocco. A rose-tinted quicklime façade is crowned by a cornice of brick and glazed tile. Columned rooftop terraces are covered with treillage, hung with sailcloth draperies against the sun and Atlas winds, and decked with ficus trees in giant pots. Moucharabies—the lacy wood screens that mask the lower halves of windows in North Africa, allowing those behind them to see but not be seen—have a new life as veranda railings. Finally, fixed to the façade with visible supports are *menzeh*, vertical pavilions that are one room wide, eight feet deep and two stories tall. The boxlike wood structures, a convention of Islamic architecture from Syria to Turkey to Egypt, are painted green, the Muslim color of paradise.

"In the suites that have them, the *menzeh* are the bedrooms," says Sadki. "When you fold back the interior

**IGHT: An arrangement of low so-
s, wicker chairs and potted banana
nd ficus trees invites relaxation on
e balcony of the Leila suite, a com-
rtable spot for enjoying mint tea.
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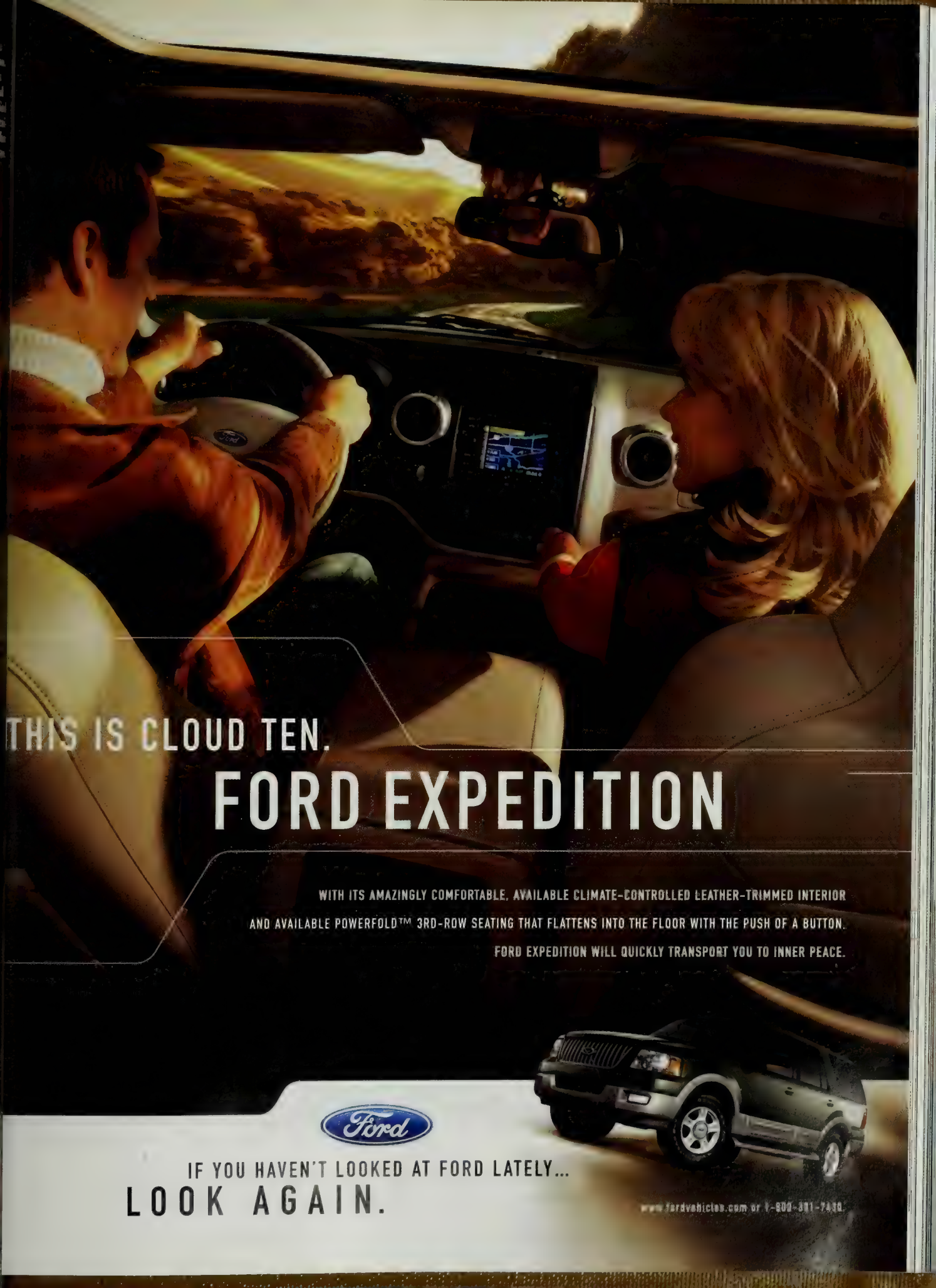




**RIGHT: The draped archways of the open-air wing of the tea salon face the tile-edged pool. On the roof is a solarium with orange trees, jasmine and bougainvillea. "The pool's small canal of overflowing water provides guests with a constant, soothing fountain sound," Sadki points out.**



Palms flank the entrance to the enclosed section of the tea salon. "The intricate *tataoui* ceiling is made with reeds and turned and painted laurelwood," explains Sadki. The leather-upholstered furniture rests on handwoven rugs that come from the Chichaoua region.


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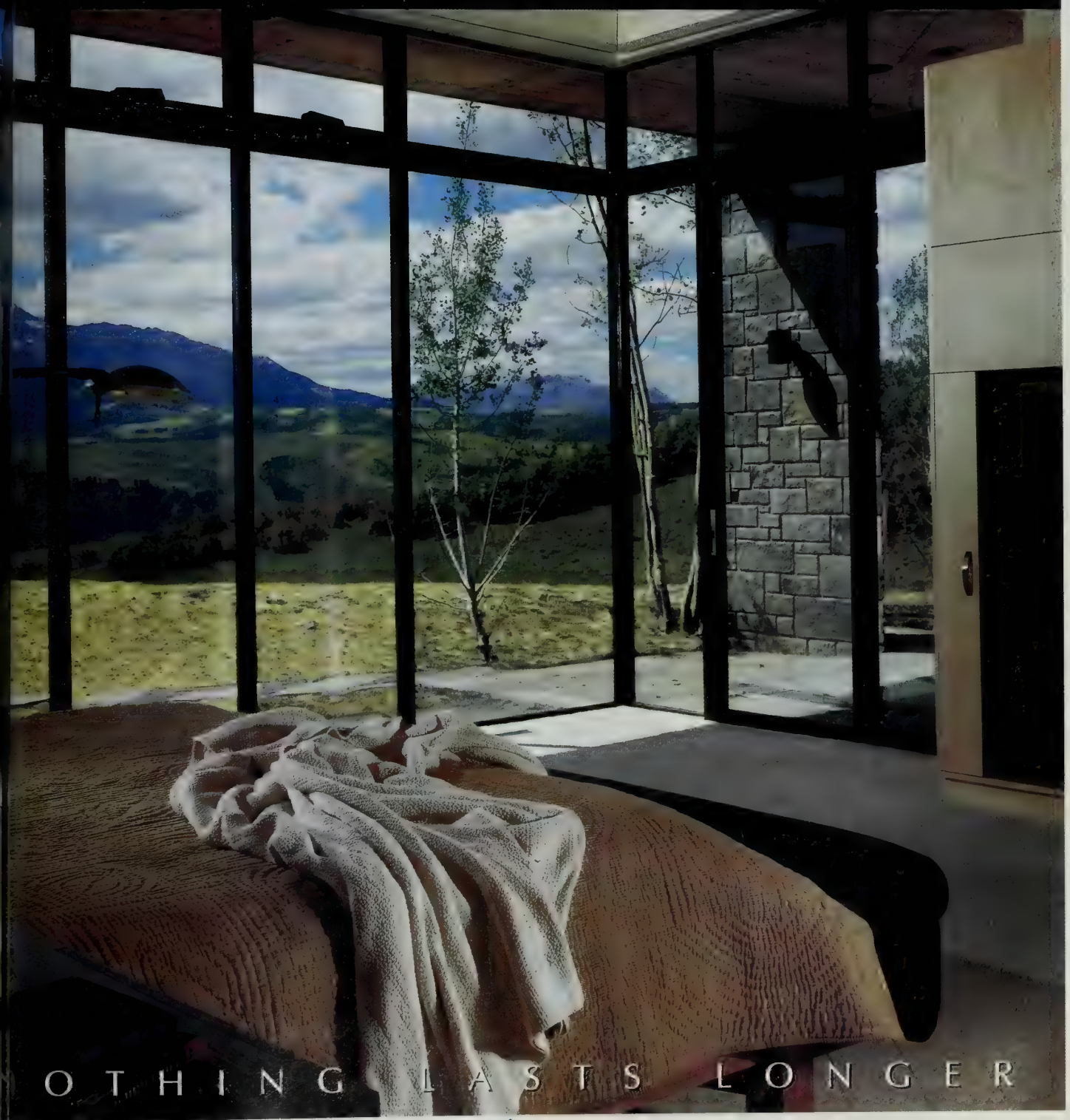
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# Curves Ahead

## THE ENIGMATIC CASA NAUTILUS YIELDS TO THE COSTA CAREYES

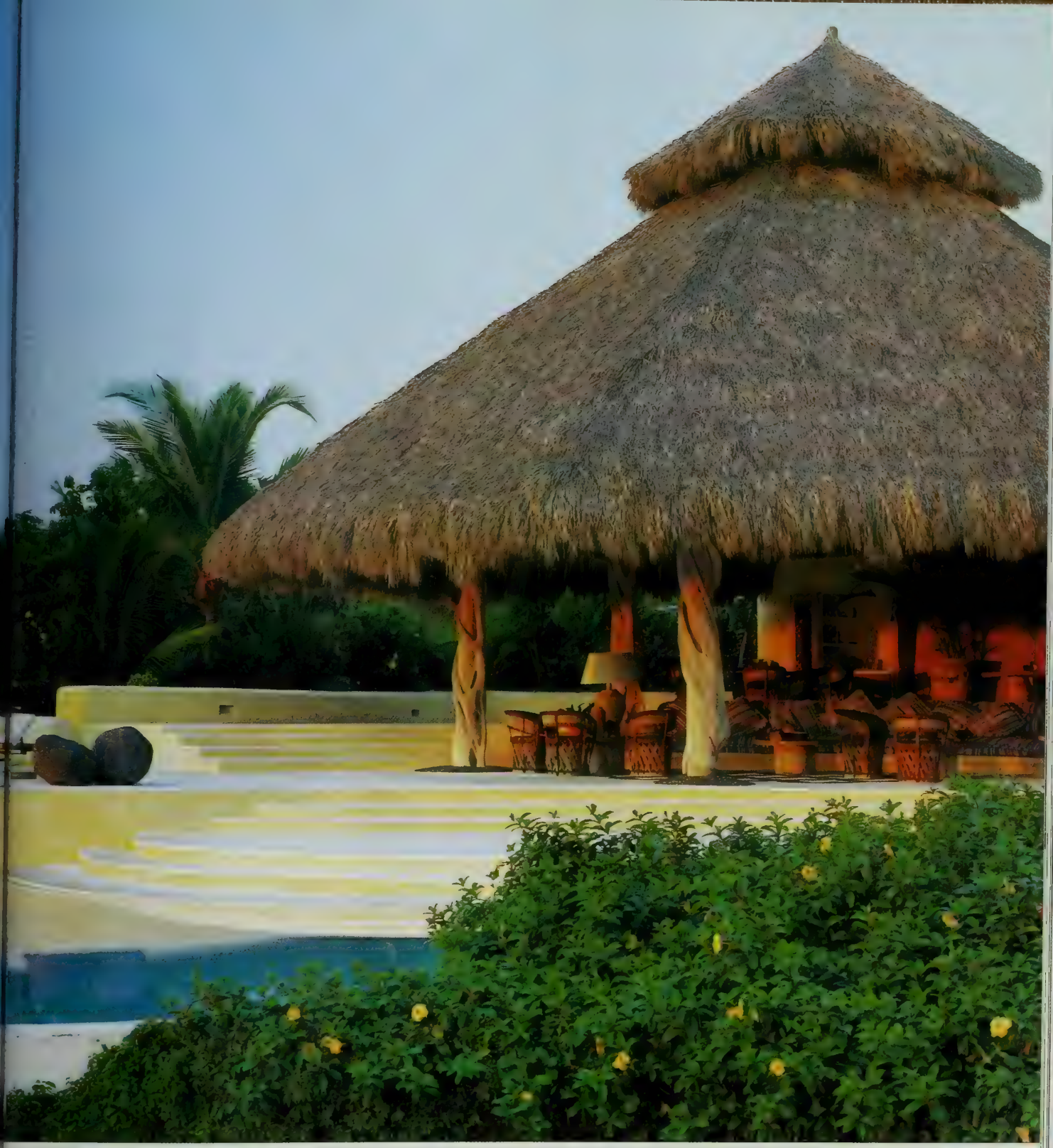
Architecture by Alex Pössenbacher/Text by Susan Sheehan/Photography by Michael [illegible]



Few architects meet prospective clients at the age of one. Alex Pössenbacher, who is now 33, is the exception. His parents moved from Mexico City to the community of Costa Careyes 10 years ago; after studying design and architecture, he joined them there. A childhood friend, now 36, came to visit him and his family and was captivated by the place. The two men then bought adjacent sites on a jungled piece of steep land high above the startlingly blue Pacific in Careyes, a two-and-a-half-hour drive down the coast from Puerto Vallarta.

Few clients request a specific theme for their houses. Pössenbacher's friend, a businessman, asked him to build a house for which he'd already chosen the name—Casa Nautilus. "There's something mysterious about that spiral-shelled mollusk," he says. "The nautilus swims with its buoyant shell upright and descends to greater depths during the day. I wanted a house with many curves, and mystery appeals to me."

The entrance to Casa Nautilus is from a road in a small gated corner of Careyes. From a motor court,



one steps through a narrow opening in a curved ocher wall and walks down a wide flight of stairs that lead to the tripartite house. "The opening is deliberately narrow so that you'll be pleasantly surprised by what awaits you inside," Pössenbacher says. "The house is almost invisible from the road."

A two-story red building, with a master bedroom on the top level and two guest rooms below, is the first dazzling surprise. The façade of this main house has five arches, which give the structure the appearance of an aqueduct. The master bedroom has a vaulted ceiling and a concrete-and-fossilized-coral-stone-floor in a woven design. Like the guest rooms, it is furnished elegantly and minimally, with built-in headboards and drawers. "The materials we use in homes in Careyes—in the house I built with my father, in the one I

**"I wanted to balance vernacular design with an efficient modern lifestyle," architect Alex Pössenbacher says of Casa Nautilus, his client's residence on the Pacific coast in Careyes, Mexico. One local element he used is a *palapa*, the palm-thatch roof that crowns the living area.**





**LEFT: The patterned floor of the living area under the *palapa* was laid out by embedding black pebbles from the sea into chiseled white cement; arranged on it are tables made with *parota* and primavera woods. The heavy conical roof is held up by tree trunks entwined with vines.**

**OPPOSITE: "The curves you see here reflect the shape of a nautilus shell, the central concept of the overall design," explains Pössenbacher. At the top of the broad stairs is the master bedroom. "Water flows along the handrail, which gives you freshness and sound."**

built next door for my wife and me, and in this house for my friend—are very Mexican," Pössenbacher says. "We use local stone and woods such as primavera and *barcino* as much as possible because it's expensive to truck in materials from Guadalajara or Cuernavaca and because so many imported materials don't look right in an open-air setting. They can't stand up to the sun and the breezes. The climate attacks them."

Pössenbacher found two pairs of 17th-century doors in central Mexico; they now serve the guest rooms. The simple, naturally weathered mesquite doors face a corridor. "The corridor is tunnel-like and makes you feel you're inside a shell," he says. "I've used straight vaults and then broken-ribbed vaults as a transition from shade to half-shade to light." The arched tunnel is reddish ocher, except for one wall, which is painted pale blue and has a fern in a terra-cotta pot on the fossilized-coral-striped concrete floor in front of it. "That's an architectural trick that was given to my father by the famous Mexican architect Luis Barragán," Pössenbacher explains. "He said if you need a retention wall but want to make it disappear, paint it blue and put a green plant in front of it."

The sinuous staircase continues from the center of the shell to the second part of the house: a *palapa*. The conical *palapa*, made with palm thatch, covers the living and dining areas. It stands alone. "Even in the June-to-October rainy season, it's not a problem to walk outside for a short distance," says the owner.

The *palapa* is supported by four dead trees, *matapalos*, still overgrown by the parasitic vines that strangled them. They have been treated and polished and look like one-of-a-kind sculptural pillars. The floor is white chiseled concrete, with a geometric design of black pebbles from Careyes beach. The three low tables in the living area are made of *parota* and primavera, tropical hardwoods, and have an inlay pattern similar to the floor's. Guests sit either on rustic Mexican chairs with leather seats and backs called *equipales* or on a banquette with cushions covered in a blue-and-white Mexican fabric. "The guests usually choose the sofa," the architect says. "It's about five feet deep, and you don't so much sit on it as recline in it, with your feet never touching the floor. These sofas are part of the Careyes style of life."

"The goal was to achieve a harmonious project, which is set into land that is quite steep and difficult," says Pössenbacher (right). FAR RIGHT: A wood bridge leads from a garden to a tower located away from the main house. "It sits above the canopies of the jungle trees."

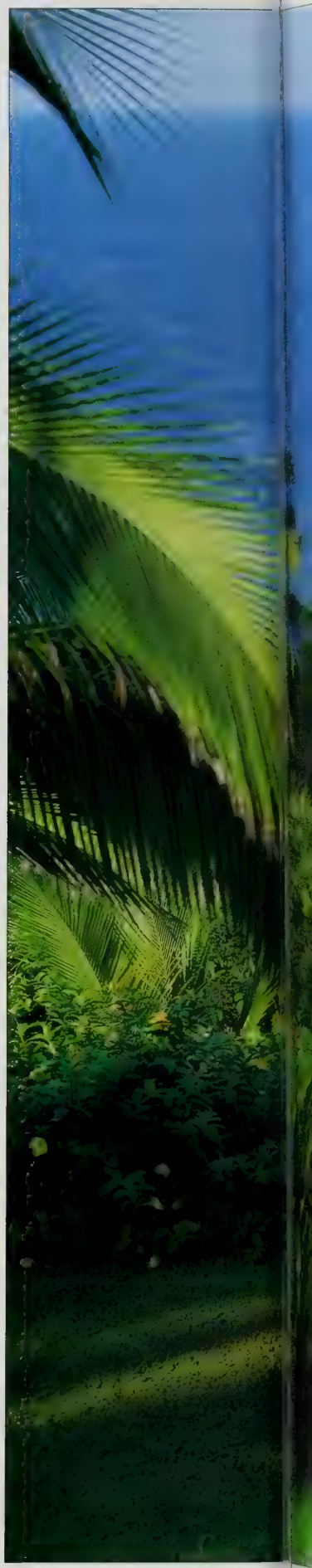


BELOW: The cylindrical two-level tower, the owner's private retreat, shelters a study and a shuttered bedroom. "Due to its spiral form, the staircase widens as you descend," the architect explains. "The vine-covered pergola creates nice shade effects on the wall," he adds.

The dining area is separated from the living area by steps, and 12 can sit at a round table made of *parota* on a giant cactus base. "I love to cook and to entertain family and friends," the owner says. "My brother and I have a stone quarry in Germany; we do work on castles and churches in Germany and the Netherlands. We also have real estate interests in Mexico. My brother and his family live in Cuernavaca.

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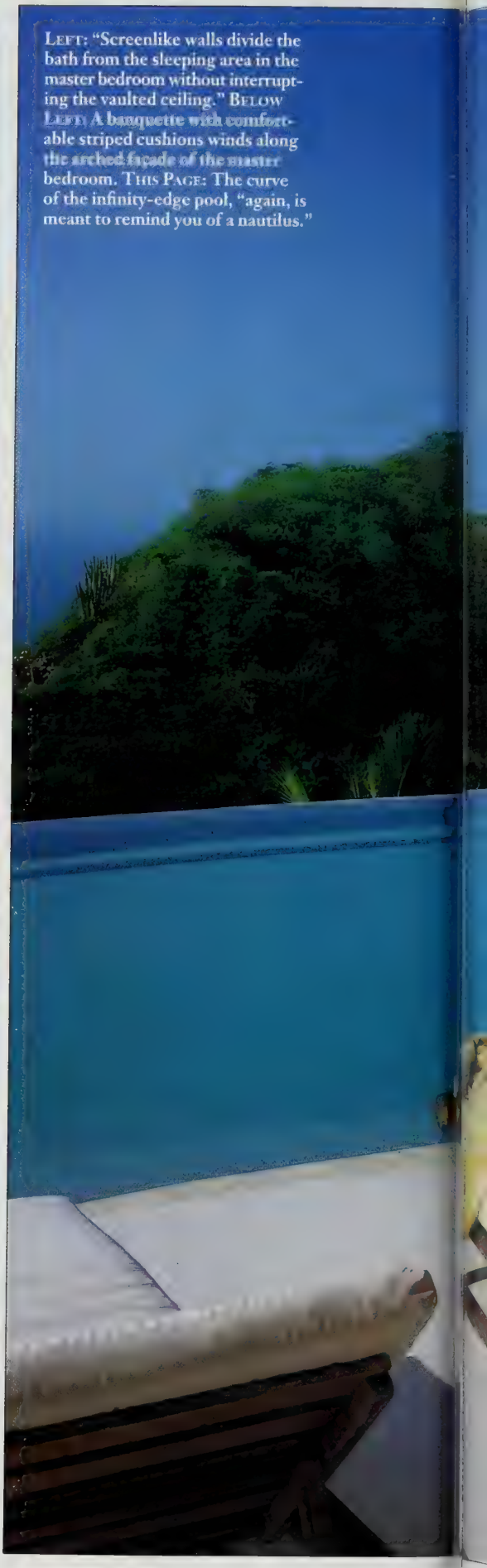




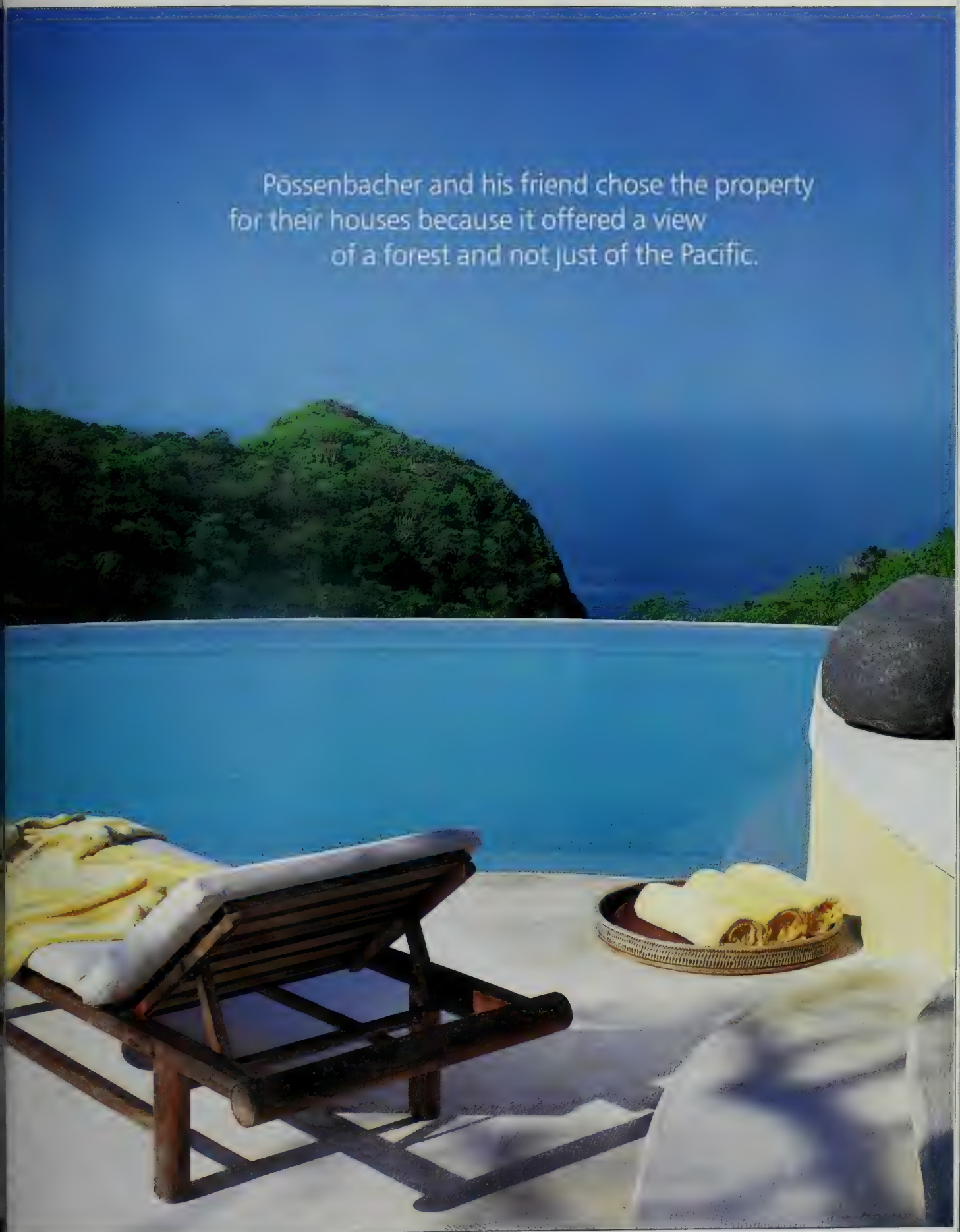








LEFT: "Screenlike walls divide the bath from the sleeping area in the master bedroom without interrupting the vaulted ceiling." BELOW LEFT: A banquette with comfortable striped cushions winds along the arched façade of the master bedroom. THIS PAGE: The curve of the infinity-edge pool, "again, is meant to remind you of a nautilus."


Possenbacher and his friend chose the property
for their houses because it offered a view
of a forest and not just of the Pacific.

PRECEDING PAGES: Designer Claudio Modola, who is based in South Africa, conceived what he calls a "vaguely military" residence for an Italian businessman on Lamu Island, off the coast of Kenya. Locals often pass through Shela Beach, fronting the house, with sand from nearby dunes.

On Lamu, a sleepy, blissful island off the Kenyan coast, little has changed for decades. It sits languorously in the Indian Ocean on a once important trade route. There is still just the one Land Rover (for the district commissioner); the notion of fast food is quite absurd and nightlife almost nonexistent. Muezzins perform their duties from a dozen mosques five times daily. People of European descent (*wazungu* in Swahili) have always been drawn here in small numbers to build or own properties, but the overall fabric of the island remains thankfully unspoiled.

Residents therefore—native and foreign alike—were alarmed and skeptical at the prospect of a private *Beau Geste*–style fort materializing on the sand dunes beyond the village of Shela at the entrance to the main sea channel. Lamu is low-key and discreet. The gossip was that it would be vulgar and out of place. During the two years of its construction, as its shape became apparent, there was a general mellowing toward it, and, since completion, the fort has matured into somewhat of a landmark. Anxious objections have been rescinded. Now local pilots approaching the island fly low along the beach and dip their wings over it as a nod of approval.

Its success is due totally to the collaboration of the Venetian owner and Italian-Swiss designer Claudio Modola, whose sympathetic understanding of the area and its history and culture





and his desire for authenticity have joined forces to create a unique residence from a blank canvas. Visitors today—enlightened to the facts—can only exclaim, "It looks as though it's been here forever!"

Modola had been living in Kenya for some years, involved in different projects, when the owner contacted him to say that he had purchased a large plot of land on the beach beyond Shela. Would he make a proposal for the site?

"It was an exciting challenge," says Modola, "to conceive a structure that suited the client's needs, fitted into the landscape and had some historical link with the region." The client, a "Renaissance man," as Modola describes him, had been visiting Lamu for several months each year since 1980, regarding it as a "refuge," so when the designer suggested a residential fort, "



**LEFT: Situated above the entrance and overlooking the sea, the dining room has an open-beam ceiling and a mahogany table accompanied by sultan chairs. A silver water dispenser rests beside Modola's version of Omani crenellations, which echo the forms of the windows throughout.**

domestic—are an intrinsic part of the architectural heritage. Though Oman had a direct link with the island of Zanzibar to the south, Lamu was used as a supply depot, and many of the trading dhows that plied these waters were made in Oman, reinforcing the historical association. Omani merchants became extremely wealthy through this sea trade, building fortified mansions whose designs were the inspiration for Modola's plans.

"On my return," says Modola, "I had a clear idea for the building—one round tower with three square corner ...es—its position against the ...es and the methods of con...uction." In all, there were ...be 11 bedrooms, the own...'s in the round tower, with ...e on each side of the build...g above the arcaded court...rd, where a small swimming ...ol was positioned at the far ...d. The dining area was to ...ce the ocean, directly above ...e main entrance. To main...in the illusion of a genuine ...rt and to make it work as a ...ivate house, the bedrooms ...erlooking the courtyard are ...n, with thick, white canvas ...eries for privacy. "Install... windows or balconies ...e rooms would simply ...ined the effect," says ... However, each does ... own staircase and ...l bath—a comfort... ...rast to many origi... ...i forts.

...Modola had his cli... ...val for the design, ...k could begin. Or... ...bordering on the ... an acceptance of ...mforts in living



and working conditions would be essential. A friend put him in touch with a construction company in Mombasa that specializes in building roads and bridges in remote parts of Africa. "I knew a local Lamu company could do the job, but it would take four



or five years, which was too long for the client. The right outfit had to have experience in those conditions."

But initial events were inauspicious. The first supply ship from Mombasa, carrying the 100-member workforce and towing a barge with 80 tons of lime, metal and cement, hit a ferocious storm. Fortunately, there were no casualties, but much of the cargo had to be dumped for the vessels to remain stable. On arrival they set up camp in the dunes. In time they created a small village, with security, accommodations and food tents.

The first priority was to start making the building blocks. Machines were set up that produced seven of these blocks (each weighing 50 pounds) per day. They were composed of local topsoil

**Brass Moroccan lanterns are set in the master bedroom's deep window recesses. Near the colonial-style bed is a Zanzibari carved chest topped with an African seed game known as *bao*. The bedside table holds a wood-and-metal lamp converted from a kerosene lamp.**

**ABOVE: A Masai guard, wearing a traditional *shuka*, stands on a pathway outside the round tower containing the master bedroom. "The owner has parties here, under the full moon," says Modola. BELOW: A dhow in the channel separating Lamu from the island of Manda.**



mixed with lime and silicate. Each block then underwent a vibrating process to compact it. Thousands were made this way.

After six months, when the 16-foot-deep foundation was finally completed—"There's almost another fort underneath," says Modola—the client was able to witness his fort rising above the ground for the first time. But local merchants were stretched to supply the required number of timbers for the ceilings. Ever one to overcome adversity, Modola eventually sourced *mungati* (dense, strong wood) in neighboring Tanzania and Congo and had it delivered overland in a matter of weeks.

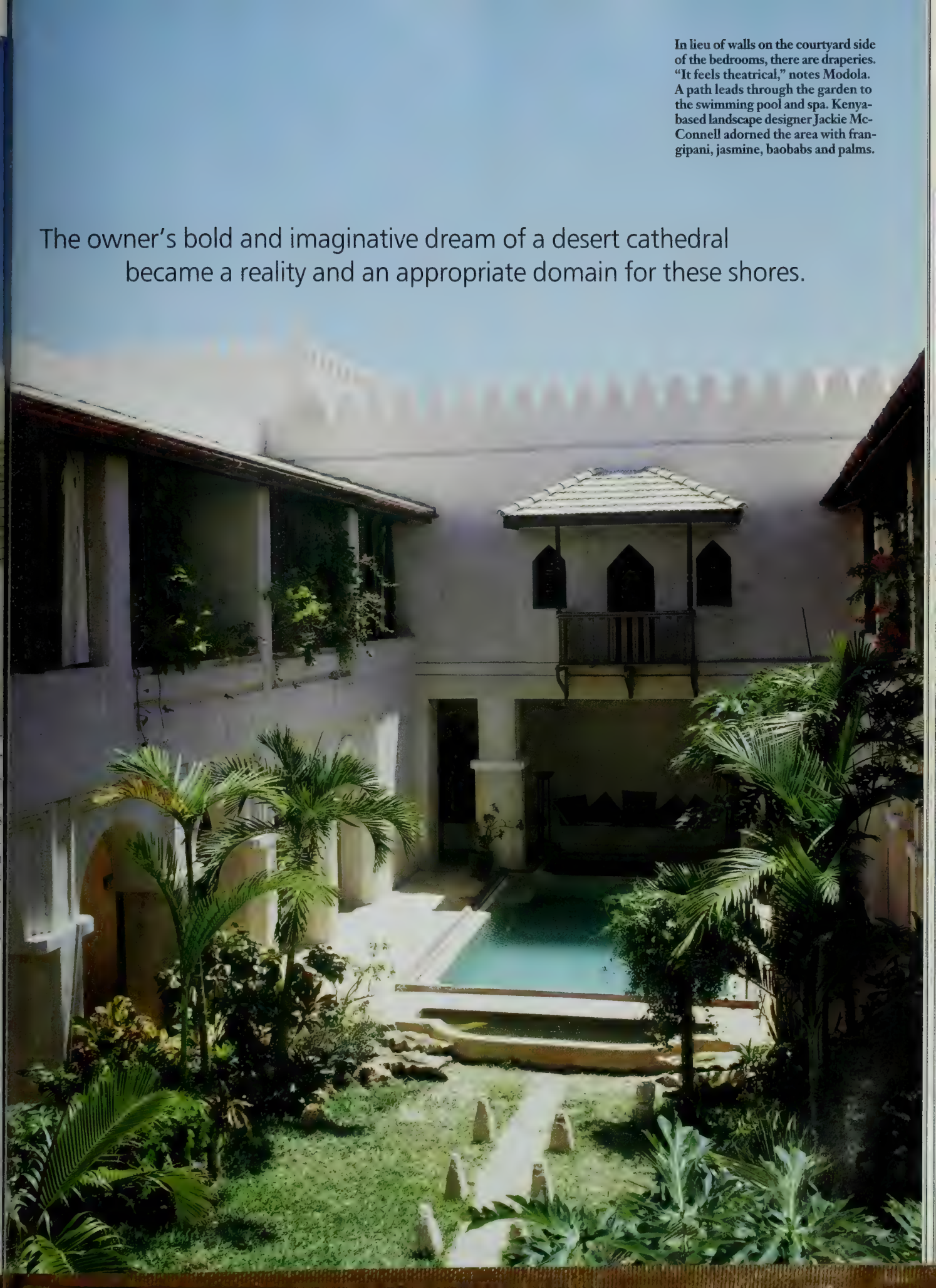
Logistics were paramount. "Most of our materials had to be brought onto the beach," explains Modola, "and the approach to the fort had to be judged by the tide. We were continually battling with strong currents, and, on top of that, we had a long rainy season in the first year, when we were working without a roof over our heads."

Eighteen months later, with as many battles behind it, the fort finally opened its massive doors to its owner. Modola consulted with Ian Cameron, a local antiques dealer, on furniture, carpets, lamps and *objets* to fit the environment, and the owner's bold and imaginative dream of a desert cathedral became a reality and an appropriate domain for these shores.

And Modola's brainchild had been triumphantly completed against formidable odds. In the end, though, his reward was simply found in the attitude of the workforce, "whose grit and dedication to seeing the project succeed was quite exceptional," he says happily. □

In lieu of walls on the courtyard side of the bedrooms, there are draperies. "It feels theatrical," notes Modola. A path leads through the garden to the swimming pool and spa. Kenya-based landscape designer Jackie McConnell adorned the area with frangipani, jasmine, baobabs and palms.

The owner's bold and imaginative dream of a desert cathedral became a reality and an appropriate domain for these shores.

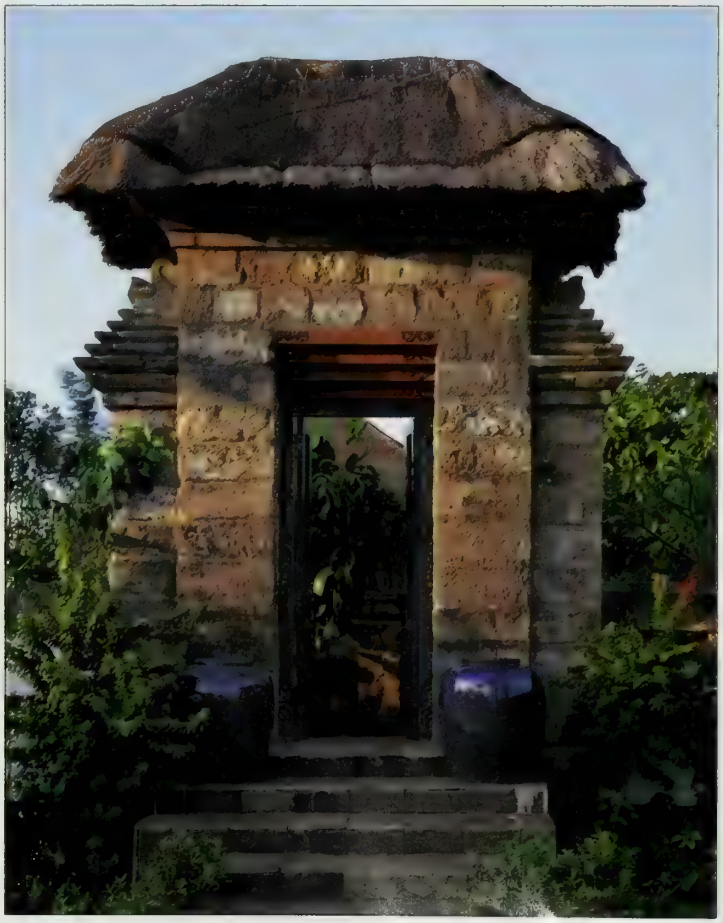




# Earthly Temples

## OPEN TO THE ELEMENTS, A CLUSTER OF PHILIPPINE PAVILIONS FORMS AN EXTRAORDINARY RESIDENCE

Text by Patricia Leigh Brown/Photography by Erhard Pfeiffer



First, there were orchids. The compound of 10 thatched pavilions woven into the cool, hilly terrain of the Philippines' Cavite province, about an hour's drive from Manila, began with 50,000 pristine white Phalaenopsis. Then Ruby Diaz Roa and her husband, Alfredo Roa, planted a tropical fruit orchard in the rich volcanic soil, where violet mangosteens, red litchi-like rambutans and rough green sugar apples took root. Soon the luxuriant paradise they created beckoned them to stay. "They wanted a little hut for a picnic," recalls Ruby's

**ABOVE: Ruby Diaz Roa designed the architecture of the 10-pavilion retreat she shares with her husband, Alfredo Roa, in the Philippines' Cavite province, while her sister, Isabel Diaz, conceived the interiors. LEFT: Balinese stonemasons built the stone-and-thatch entrance arch. RIGHT: Granite animals adorn one of the compound's many walkways.**





**One pavilion has living and dining areas above and a guest room below. When guests arrive, Isabel Diaz explains, they're "checking in to experience the fun and beauty we've seen in our travels—the hallways in the monasteries, the approach to a temple, the hip hotels of Miami."**

sister Isabel Diaz, the New York painter who designed the residence. "Then it grew."

Frequented by lizards and wild pigeons and set in a dense grove of coffee trees, the compound is situated not far from Taal volcano, a crater within a lake that still smolders and rumbles occasionally. Like the terrain itself, the residence is a mix of exotic influences. It begins with the Philippine thatch-and-bamboo folk architecture known as *bahay kubo*, its roofs pitched to release humid air and ward off monsoon rains. But then Diaz—who was raised in Manila and is widely traveled—treks into more adventurous design realms. Her international vision embraces Bali, India, Japan and Burma—with a hefty burst of inspiration from interlopers Calvin Klein and Philippe Starck.

She studiously avoids bamboo and rattan. "I wanted to do away with all that," says







Diaz, dismissing tropical clichés. "In Manila you grow up with these materials. They're not new or refreshing."

Gradually developed as a set of thatched cottages linked by courtyards and colonnades, the compound suggests Balinese temples and Thai, Balinese and Indian resort architecture. Visitors enter the residence through a stone-and-thatch portal crafted on-site by Balinese stonemasons. Invariably, a hush sets in; the senses take over. The scents of ylang-ylang, jasmine, roses and other perfumed flowers infuse the air. The effect is akin to stepping into a monastery. "When they walk down the hallways, they lower their tones," Ruby Diaz Roa observes of her guests. "They notice the butterflies, all in whispers."

The architecture of the Philippines, lesser known than that of some of the 7,100-

**TOP: Ruby Diaz Roa and her husband often dine alfresco on an open platform, but when it rains, they use the indoor dining area. At right is an 18th-century Burmese statue. ABOVE: In the master suite's living area is a portrait of the Roas' daughter Gabby, painted by Isabel Diaz.**



sland archipelago's neighbors, draws its materials and deep emotional power from the earth. In much Philippine building, there is a porous boundary between East and West and between outside and in. Residences can be open to the elements. Many are crafted with timbers, stone from ancient lava flows, flat translucent shells from shallow waters and tall cogon grasses bundled together for thatch.

The sisters come by the monastic look honestly: Both were educated at St. Scholastica's College, a well-known Catholic girls' school in Manila where the classrooms are reached through pergolas. The open-air, cogon-thatched walkways of the Roa residence are punctuated by sculptures of Buddhas and 16th-century Cambodian gods, as well as the occasional carved Balinese stone pig used for a column base. A stone rice grinder, a stowaway from the fabled Philippine rice fields, becomes a romantic vehicle for floating hibiscuses.

The compound is intended to be a peaceful, sybaritic sanctuary for working parents. Ruby Diaz Roa is a businesswoman; Alfredo Roa owns a bank and a freight-forwarding company. "This place does not allow the intrusion of children," Ruby Diaz Roa explains. "We light 100 candles for dinner. We have late-evening conversations, quiet strolls. The only physical activity required is that of the masseuse."

Among the collection of freestanding bungalows is a master suite, a living/dining room cottage, a Chinese-style home theater, a templelike guest bath cottage, a spa and self-contained guest rooms. The thatched theater, modeled on the Forbidden City, is a resplendent eye-catcher outfitted in red paint and

*continued on page 174*





**OPPOSITE: The guest powder room, with a washbasin placed at its center, is designed to evoke a temple. The mirror surround over the table was originally part of an opium bed. TOP: From the outdoor dining area, steps flanked by Chinese granite sculptures lead up to the theater.**

**ABOVE: In a Japanese-influenced guest room, Philippine monkey jars sit on pedestals before silver-leafed walls. The bedcovering and the side walls of the sleeping alcove are done in Thai silk. *Koi*, the painting behind the bed, is by Ramon Diaz, Ruby and Isabel's brother.**





# New Zealand Idyll

## A SCULPTURAL RETREAT TAKES HOLD ON GREAT MERCURY ISLAND

Architecture by Savin Couëlle/Text by Michael Frank/Photography by Erhard Pfeiffer

There are occasions when a love of place is so powerful that it can cause even the most judicious of men to commit themselves to life-consuming projects of land stewardship, house planning and house making. As with all infatuations, reasonableness and practicality are beside the point; what matters is giving in to the love and following it wherever it leads.

Such is the case with Great Mercury Island, a private island off the coast of New Zealand that was purchased by a pair of New Zealand businessmen a quarter of a century ago, when they were still in their 20s. In time one of the businessmen and his wife commissioned a house from the inimitable architect Savin Couëlle, who is himself, as it happens, married to a New Zealander and who calls his country-by-marriage "one of the most likable, equitable, open places I have ever known, a country where intelligence and *valeur humain* matter over everything else." Even though the building of this particular house was a challenge, having the opportunity to work in New Zealand was, Couëlle says, "something close to a dream."

The house Couëlle made for the couple is only part of a story that goes back more than a millennium. It was in the year 700, or thereabouts, that the Maori are thought to have settled on Great Mercury Island, which in their legends is considered their



**TOP: "The concept was to build two houses instead of one large one and to integrate them with the natural land forms," says one of the owners of a retreat on Great Mercury Island, in New Zealand, designed by architect Savin Couëlle. Farmland surrounds the five-acre compound.**

**ABOVE: The guesthouse, which the couple dubbed Down House, is built into the hillside below the main structure. OPPOSITE: Couëlle used local stone for the archway that marks the entrance to the living room. A black-marble banquette is at left. Terra-cotta covers the floor.**





**LEFT: The living room in Down House "has a panoramic view of the bay," notes the architect. Recycled beams from a meat-processing plant support the ceiling. Couëlle designed the concrete banquette. The stools and the low table are by French sculptor François Thevenin.**

point of origin. They cultivated kumaras, a kind of sweet potato, and formed tribal communities that at their height reached a population of an estimated 5,000, on as many acres. But by 1800 they appear to have abandoned Great Mercury altogether.

Traces of the Maori abound in the area, where in 1769 Captain Cook observed the transit of Mercury (hence its name) and planted the British flag on New Zealand soil for the first time. Adzes, tools of stone and bone, and fishing hooks and lures continue to turn up on the beach. "It's as though someone might have dropped them yesterday," says the husband. "There's a spiritual quality to Great Mercury, a powerful sense of the past. It hangs in the atmosphere as thick as fog."

The present is not without its own power, however: Great Mercury has 50 miles of pristine coastline, which remain open to the public, with certain standard wilderness protections. John Dory, tuna, snapper, crayfish, scallops and mussels thrive in its immaculate waters. Four thousand sheep and 1,000 cattle graze in its meadows; indeed, European immigrant families farmed Great Mercury until it was acquired in 1977 by the husband and his business partner. "An island is difficult to farm profitably," he points out. "When we took possession of the place, we had to repair roads, build fences, maintain buildings and eradicate invasive gorse. All this restoration is why we lived for so many years in, basically, a shack."

With the island finally in good condition, the couple turned to Couëlle, whom they met on Sardinia when they stayed at the Hotel Cala di Volpe, on the Costa Smeralda, designed by his father. There they became acquainted with the architect's naturalistic structures, which he shapes, sometimes even sculpts, to fit specific, often gently sloping sites. An al-



**RIGHT: Blue geometric tiles serve as a headboard in the guesthouse's garden room. "They reflect the feeling of the sky," says the wife. "Terracotta gives the space a very earthy feel." Reproductions of 15th-century convent stools, made by Couëlle's joiner, are at the end of the bed.**



"I kept decoration to a minimum," says Couëlle. "Everything you see is structural." Stairs studded with geometric tiles intersect in the main house's living area. An office, left, is up one level. The stools, the lamps and the low table are Italian. Sardinian rugs cover the floor.





most decade-long conversation between the architect and the owners began; Couëlle visited Great Mercury on several occasions, and eventually a concept emerged.

From the beginning the house was planned in two parts: the main residence, or Up House, and the guest residence, or Down House. Both respect the natural topography of the hill on which they were carefully sited to stand out of the way of the wind, which can be strong on Great Mercury, yet within optimal view of the harbor. Both permit generous, casual indoor-outdoor living, and both reflect Couëlle's particular aesthetic, in which a house emerges as much from his hands as from his head. "The thing about Savin," says the wife, "is that either you run with him or you don't hire him. He's an artist. He can be very changeable. A wall would go up, he'd decide the angle wasn't right, and during lunch he'd go at it with a jackhammer himself. At the end of the day, though, the place has a huge amount of magic."

**RIGHT: "It represents the beach," the wife says of the bath that adjoins the "shipwreck" room. The architect embellished the plaster walls with driftwood and diamond-shaped terra-cotta tiles.**

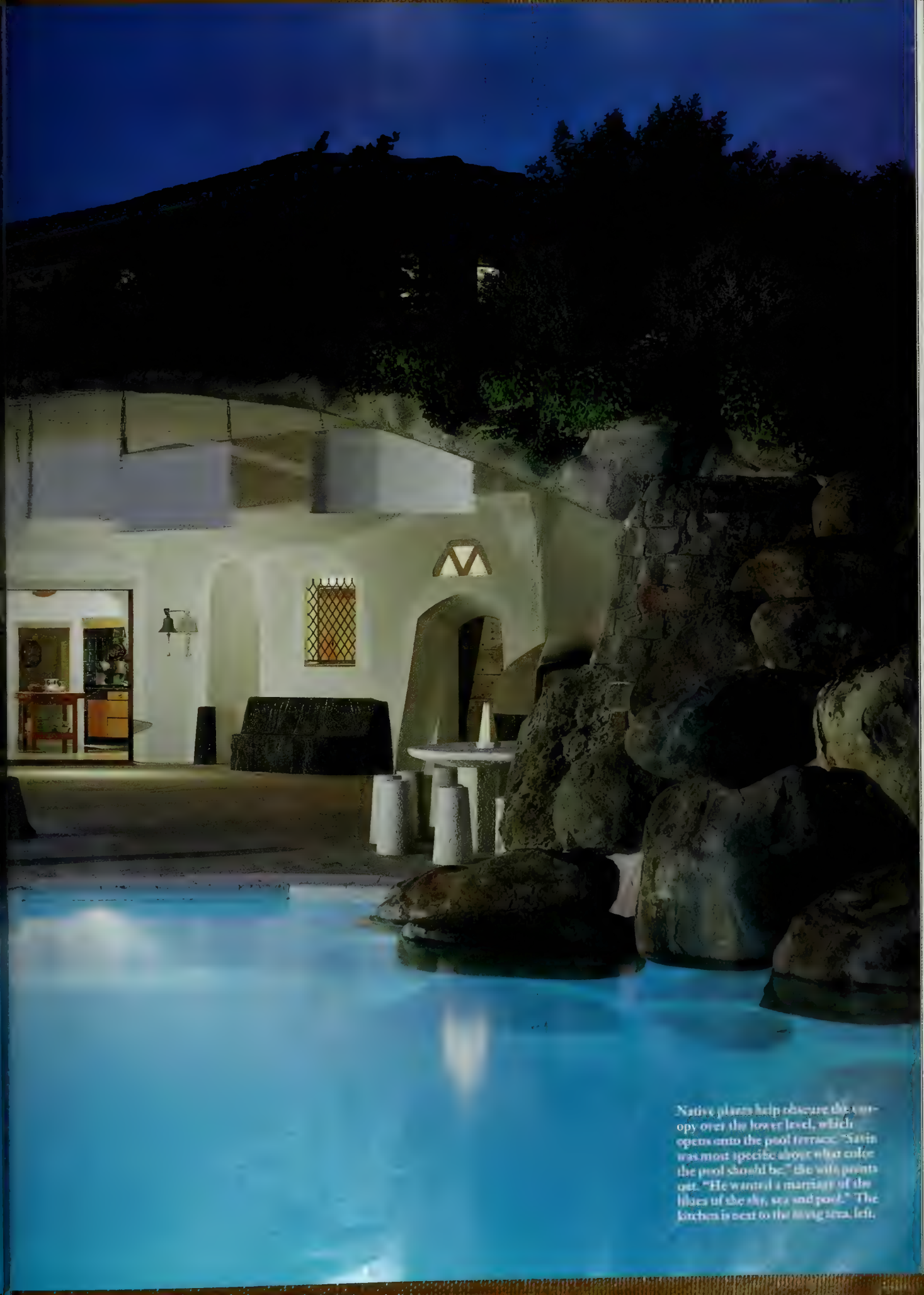
**ABOVE: "Savin was exceptionally enthusiastic in his use of local materials," says the husband. "Our house reflects the mood of the island—the rocks and boulders and wood from the shore. A complete interaction of man and land is expressed here."**

Some of this derives from Couëlle's deep attunement to setting. The structures make generous use of site-sensitive materials: stone, tile and plaster molded into organic forms; pebbly blue glass, recycled wood, even driftwood and sailcloth. One memorable room, the guest quarters in Up House, was nicknamed the shipwreck room for its playful deployment of drift-

*continued on page 175*




"It is my goal to create a house whose origins you cannot be sure of.
Is it natural? Is it found and modified? Is it a piece of sculpture?
Some or all of this wondering should, ideally, always happen."



Native plants help obscure the canopy over the lower level, which opens onto the pool terrace. "Savin was most specific about what color the pool should be," the wife points out. "He wanted a marriage of the hues of the sky, sea and pool." The kitchen is next to the living area, left.

# Ottoman Revival

## RECALLING TURKEY'S RICH PAST IN A RESTORED SUMMER PALACE ON THE BOSPORUS



Restoration Architecture and Interior Design by Murat Atabarut/Text by Christopher Finch/Photography by Erhard Pfeiffer

There are a handful of great cities—Venice, Sydney, Rio, San Francisco, come to mind—where land and sea combine to create a special kind of urban arcadia. Istanbul, with ornate mosques, handsome villas and bustling commercial districts clustered alongside the busy waters of the legendary Golden Horn, is just such a place.

It is said by natives that Istanbul has two climates, one governed by the north wind, the other by the south wind. The weather here has many moods, and one of its few relative certainties is that during the summer months, when temperatures and humidity soar, a cooling breeze from the northeast blows down the channel of the Bosporus, where Europe and Asia meet. For this reason, then, beginning in the 17th century, members of the Ottoman dynasty began to erect summer palaces there.

Known as *yalı*, these retreats were built of timber and outfitted with all the luxuries taken for granted by the elite of one of the most powerful empires the world has ever seen. One such structure that has survived disaster and neglect is Fethı Paşa Yalısı, located on a wooded stretch of waterfront a short distance from the sleek modern span of the 1973 Bosporus Bridge. In some respects it is comparable to the palatial "cottages" built by America's robber barons in seaside towns like Newport and Southampton, modest in its architectural allusions yet grand in its social assumptions.

**ABOVE: "It was one of the most prominent houses built by the Ottomans in the 18th century," architect and designer Murat Atabarut says of Fethı Paşa Yalısı, a *yalı*, or summer palace, that he restored on the Bosporus, in Istanbul, Turkey. "All that remains is the part that housed the women's quarters."**

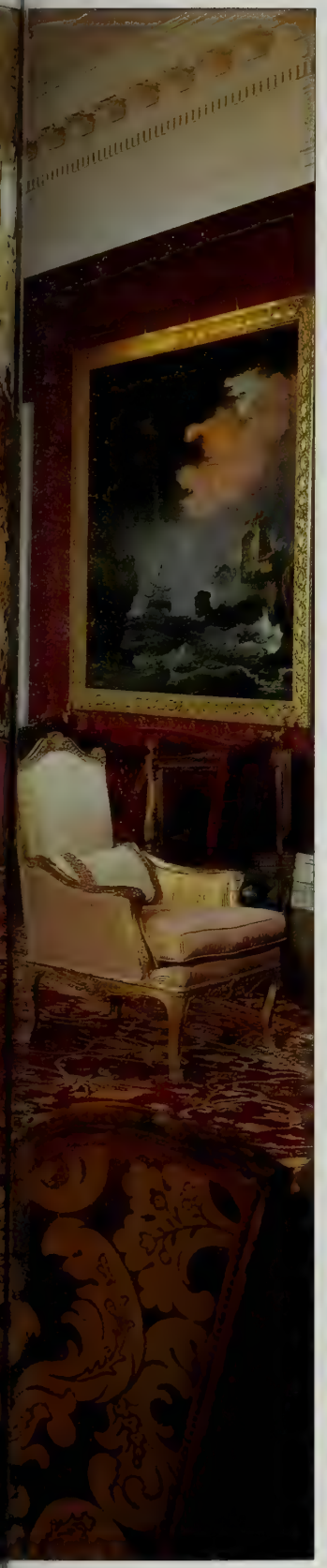
**OPPOSITE: The ceiling in the main drawing room, like that of all of the rooms, "was repainted according to the original design by a Turkish artisan," says Atabarut. A 19th-century crystal chandelier hangs above a set of Louis XV–style gilt fauteuils and other French furnishings. The carpet is Persian.**





"*Yalı* of the 19th century were decorated with French furnishings because the culture was widely accepted by the Ottomans," explains Atabarut. A Baccarat crystal chandelier, made for the Oriental market in the 1800s, illuminates the main salon. A Persian rug rests on the floor.

A notable feature of the interiors is the restoration work that was done on the ceilings, which were repainted according to the original designs.



"It took us four years to find the furniture and artworks for the house," says the architect. "Many of the pieces are from dealers in Paris, Rome, Naples and Istanbul." RIGHT: The study. Artist Emine Verim spent almost eight months re-creating the ceiling's floral motif.





LEFT: A collection of blue-and-white porcelain tops the gilt brackets and the Louis XV oak console in the dining room. The crystal lusters are Irish. Two antique Austrian chairs, upholstered in leather, are by the English mahogany table. The wall is covered in blue velvet.

"What you see now was originally part of a larger structure," explains Murat Atabarut, the architect and designer commissioned to restore the building's interiors to their former glory. "It was in fact the harem—the women's quarters. The rest was destroyed in a fire." This summer palace was built in the 18th century by Fethı Ahmet Paşa, an important general in the Ottoman army. Royalty was entertained here. Abdülhamid II, one of the last sultans of the Ottoman empire, was a guest.

"Early in the 19th century," continues Atabarut, "the building was restyled, with arched French windows and an Empire-style staircase being added in keeping with the fashion of the day. In the 20th century it became rundown and was divided into two parts by descendants of Fethı Ahmet Paşa's. Recently the house was restored by the present owner, and I was called in to refurbish and refurnish it in accordance with its original usage while updating the facilities to present-day standards."

The exterior of the house has been reconditioned without altering its character, which is entirely typical of the era in which it was built, notably in the way in which sections of the upper floor of the house extend forward from the lower, supported by projecting wood brackets or, at the north end, by square pilotis.

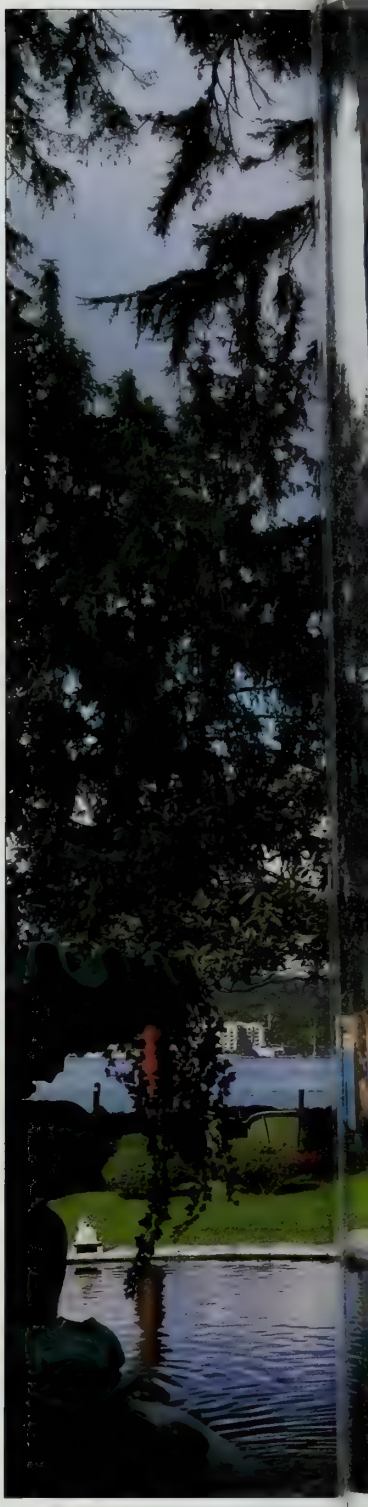
The main entrance is at this north end and is the grandest feature of the otherwise handsome but unpre-

RIGHT: "I incorporated some Neoclassical-style furniture in coffee colors," Atabarut says of the morning coffee room. The Chinese low table is antique. Turkish works of calligraphy flank the painting. Two bronzes, by Barbedienne, are on the cabinet and by the window at right.



Atabarut reconfigured the guest rooms so that each would have a bath. "I considered the necessities of today and changed the plan accordingly," he says. BELOW: In one guest room, an 18th-century chest, ornamented in the Edirne style, is at the foot of the English four-poster bed.





tentious exterior. The two-story Palladian windows provide soaring vertical accents, and the forecourt takes the form of a large mosaic adapted from Neoclassical designs. The entrance opens directly onto a breathtaking marble-floored hall, used for cocktail parties, that is furnished in a style that illustrates the design philosophy



Atabarut applied to the interior as a whole.

"When the structure was first remodeled, in the early 19th century, there were close political and commercial ties between France and the Ottoman Empire," he explains. "One result was that French taste was adopted by wealthy Ottoman families. I used this as a guiding principle, but I also blended in some Italian pieces. To find just the right furnishings took four years, during which time I worked closely with the owner."

In the entrance hall, one finds a Napoleon III chandelier, French and Italian furniture, paintings and sculpture rooted in classical myth, and a low table created in part from 18th-century Ottoman ceiling ornaments. Also featured are a ceramic heater, of the sort manufactured in France especially for the Eastern market, and a marble fountain—traditionally employed in Ottoman palaces, says Atabarut, to prevent visitors from overhearing private conversations. An 18th-century Venetian

*continued on page 175*

**English yew trees shade the breakfast garden on the south side of the house. A marble French statue is next to the reflecting pool, which was installed in the 1800s. The extension on the upper floor, supported by wood brackets, was a common feature in *yalı* design.**

# A Japanese Expression

## CONTEMPLATING AN ENLIGHTENED REFUGE ON A HILLSIDE ABOVE TOKYO



OPPOSITE: Architect Akira Watanabe's house for a Tokyo client is characterized by a floating façade punctuated by a constellation of apertures. Glass rods "release light gently into the interior space, without opening it up to view," says Watanabe. THIS PAGE: Light from the clerestory enhances teak-paneled walls on the second floor.

Architecture and Interior Design by
Akira Watanabe Architect & Associates
Text by Michael Webb
Photography by Erhard Pfeiffer

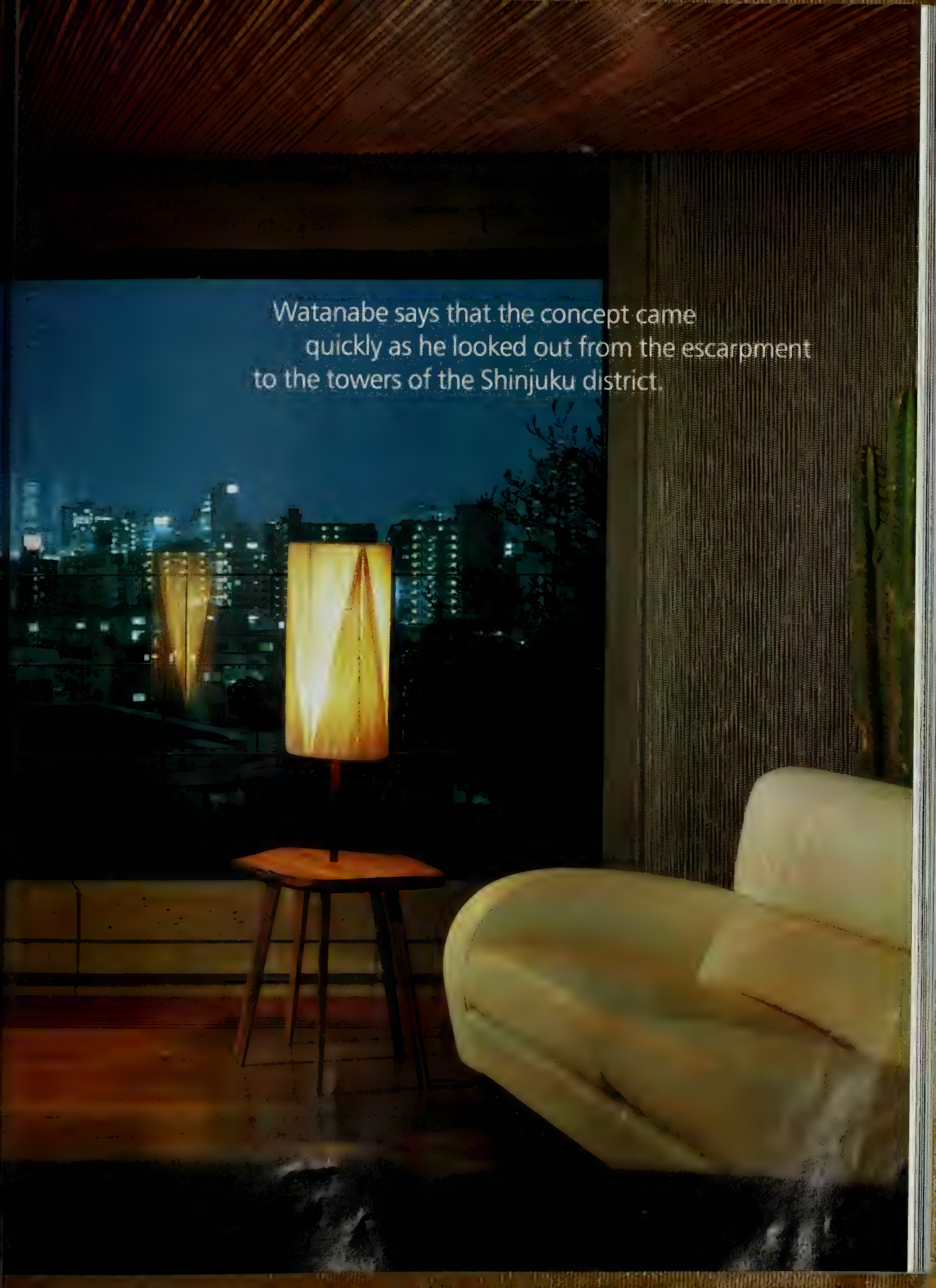
Over the past 20 years Akira Watanabe has completed about 40 houses, in which he has reinterpreted traditional forms, materials and details, giving them a timeless character. Working with a few assistants, this modest, soft-spoken Japanese architect has built a solid reputation by creating the illusion of spaciousness on confined urban sites and devising oases of serenity amid the frenzy and visual chaos of Tokyo. The house in Mejirodai, a quiet residential area not far from the center of the city, was designed for a client who had seen an article on one of Watanabe's recent houses and was impressed by its combination of strength and beauty and subtle fusion of new and old, as well as by its simplicity and warmth.

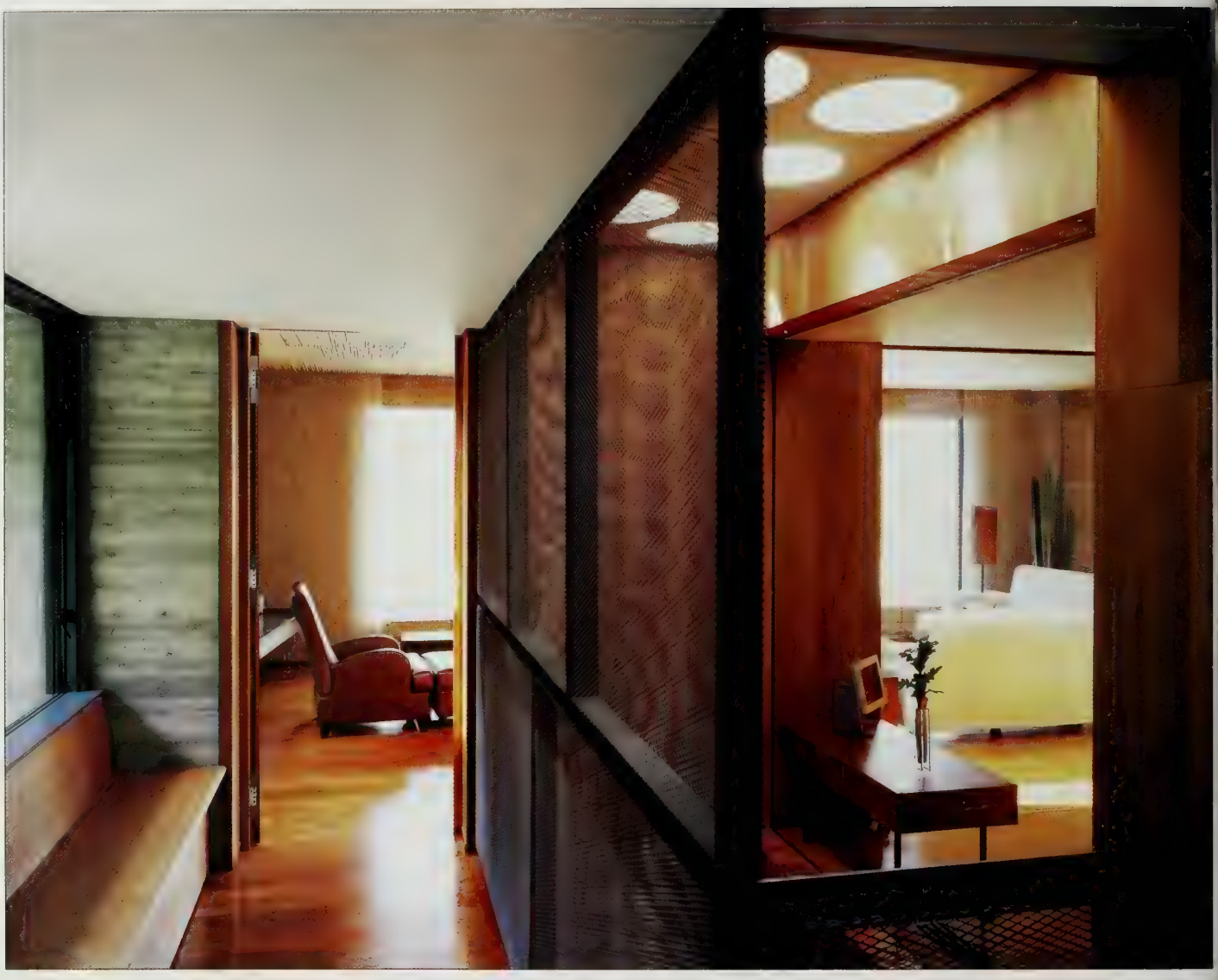
The house displays all these qualities in full measure. An apartment block and houses press in from either side on the wedge-shaped plot, but the ground falls sharply away so that the south-facing rooms command a vista of trees and the urban skyline. There is even the luxury of a cobbled alley leading off the street, which provides access to the steel-walled main entrance and extends down the hill to the dwellings below. The façade is impassive: a block of the finest, form-poured concrete, with windows punched into the upper stories on each side. To assure privacy, the street wall is windowless, but its center section is pushed out a foot to admit light around the periphery and through tiny glass inserts.

From within, this detached plane, studded with brilliant points of light,



**The bamboo-ceilinged living room is situated on the third floor, to afford the view of the city and to receive energy and wi s Watanabe. "There's the si ous sense of belonging to, and b sheltered from, the activity of th city." Watanabe designed the lamp.**


Watanabe says that the concept came
quickly as he looked out from the escarpment
to the towers of the Shinjuku district.



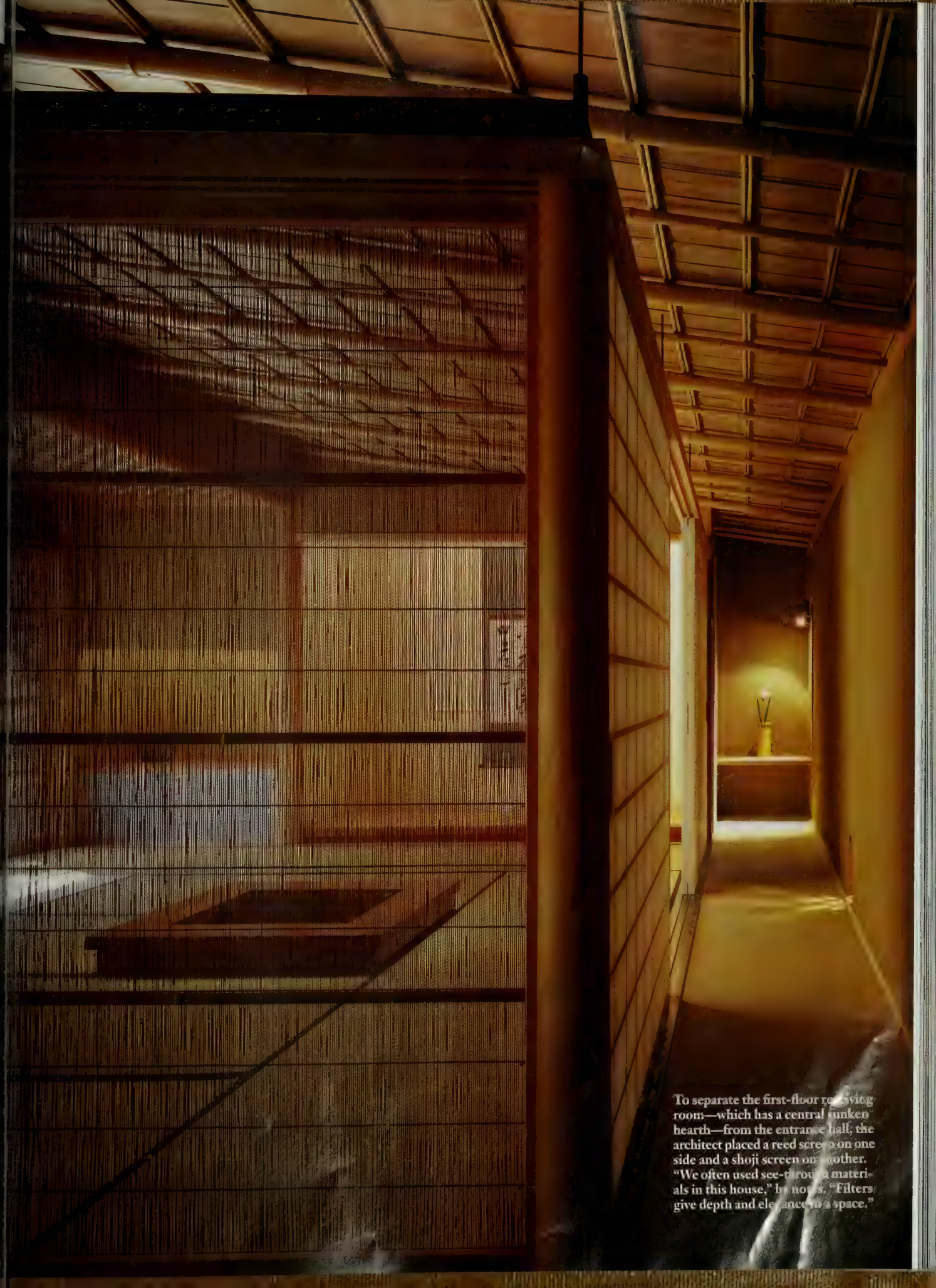


**ABOVE: Linking the living room, the dining room and the stair hall is a mesh-and-glass-enclosed well that runs vertically through the core of the house. The architect calls this a "woven space, where light and sight lines connect and allow moments of reflection on daily life."**

**LEFT: A set of George Nakashima–designed bow-back chairs is in the dining room, along with a bench, an oak table and chest of drawers, and two light fixtures by Watanabe. The wall at the head of the table is covered in handmade paper that has been dyed with indigo.**

appears to float free, as does the steel-and-teak staircase linking the basement media room to three residential levels and a roof terrace. The open treads and the elegant geometry of the steel-rod balustrade are illuminated by skylights, sidelights and downlights. Watanabe says that the concept for the interior came to him very quickly as he looked out from the edge of the escarpment to the clustered towers of the Shinjuku district. "I felt the energy of the city and wanted to bring that into the house," he recalls. "In my earlier buildings, the rooms were usually linked horizontally, but here, the composition is extended upward so that the different spaces, light and human movement flow through this vertical axis."

Throughout the house there is a layering of walls and screens and of natural and industrial materials. Smooth teak paneling complements the shut-



To separate the first-floor receiving room—which has a central sunken hearth—from the entrance hall, the architect placed a reed screen on one side and a shoji screen on another. "We often used see-through materials in this house," he notes. "Filters give depth and elegance to a space."





**LEFT: The spartan master bedroom features a one-arm chair by Nakashima, polished-teak floors and stucco walls. BELOW LEFT: In the master bath, the planked floor and ceiling, the paneled walls and the tub are all made of cypress. The high, narrow window admits light from the hall beyond.**

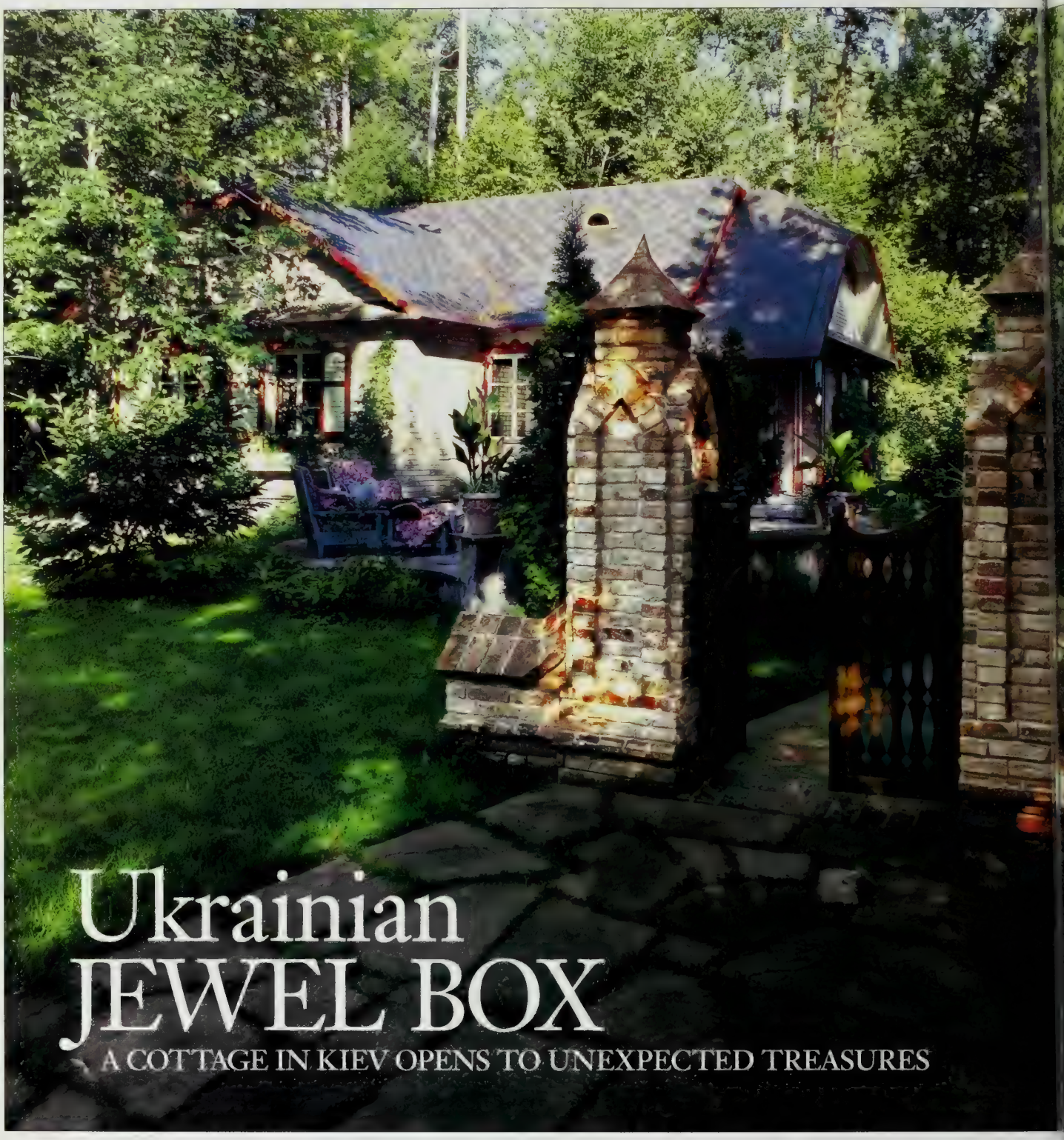
tered concrete, bamboo is juxtaposed with silvery chains, and shoji screens on the first floor find an echo in the steel mesh around an upper landing. Every volume in the house is contained by a larger space, and subtle shifts of angle and texture add to the sense of discovery. The experience of passing through the blank façade and being drawn through a succession of cleverly composed, cunningly lit enclosures before emerging onto the roof is quintessentially Japanese.

Each floor has its distinct character. The client manages her late husband's business, and her taste for the latest precision-engineered electronics is evident, especially in the media room. However, fortunate guests may be invited to join her in the expansive receiving room just inside the first-floor entrance. There, the character of the house changes dramatically as one moves from concrete and steel to tatami and sliding reed screens, a ceiling of bamboo and woven cedar and a fire pit with a raised surround of polished chestnut. Sunlight filters in from a garden filled with shrubs, evoking a rural retreat, and a single scroll and flower arrangement relieve an expanse of soft-toned plaster. Yet this homage to tradition is set off by quotation marks. The materials and design vocabulary are authentic, but the detailing is contemporary in spirit.

The second-floor bedrooms offer a mixture of rough stucco and smooth paneling. Glass doors enclose the cy-

*continued on page 176*

**OPPOSITE: The slender, gridded steel of the exterior terraces is juxtaposed against the residence's monolithic poured-concrete volume and continues Watanabe's principal theme of appreciating "the urban rhythms of the city," he says, while protecting "the more intimate rhythm within the home."**



# Ukrainian JEWEL BOX

## A COTTAGE IN KIEV OPENS TO UNEXPECTED TREASURES

Interior Design by
William W. Stubbs, IIDA
Text by Michael Ennis
Photography by Phillip H. Ennis

William W. Stubbs laughs at the suggestion that he's become the interior design czar of the former Soviet Union. But with more than a half-dozen projects under way in former Soviet republics—they range from a two-story penthouse in downtown Moscow to a castle outside Kiev—the Houston-based designer has unrivaled experience in working in places where interior design was an alien concept when he started almost a decade ago. Along the way he has overcome a preconsumer economy (in the beginning, even screwdrivers and screws had to be shipped from the United States) and personal risk—among his misadventures, he's been rattled awake by car bombs, summarily deported for a minor error in his visa and rousted by state security agents with drawn guns. How



Stubbs has done things in the former Soviet empire, however, is even more impressive than that he's done them at all: He's inspired an extraordinary revival of almost forgotten Old World traditions amid the post-glasnost rush to modernity.

The prototype for all of Stubbs's projects in the former Soviet Union is an elegant little gem of a guest cottage tucked away behind a lavishly reinvented 19th-century-style country manor—also Stubbs's work—in Kiev (see *Architectural Digest*, December 1998). Originally built by prison-camp labor for the Ukrainian Communist Party boss, the 20-acre estate was purchased by a Ukrainian-born American businessman who had escaped Stalin's murderous regime while still a boy; after the collapse of the Soviet system, he returned as an unpaid economic adviser to

**ABOVE LEFT: Houston-based designer William W. Stubbs resurrected an abandoned caretaker's residence to provide a temporary haven for his client while they worked on the main house in Kiev, Ukraine. ABOVE: Stubbs raised the ceiling and exposed the beams in the living room. A Persian rug complements the Brunschwig & Fils wallcovering.**





the president of the new republic of Ukraine. Behind the Stalin-era main house (with the red hot-line telephone to the Kremlin still sitting on a night-stand), Stubbs and his client discovered a caretaker's dwelling that was far from charming at first take. "We walked through waist-high weeds to come to this abandoned cottage with paper walls and wavy linoleum floors," Stubbs says. "It reminded me of little houses I had visited in small towns in Texas. But once we'd seen the entire estate, I was just drawn back to that little-bitty house. I saw it as a Black Forest cottage, a sort of Hansel and Gretel retreat."

Aside from its ultimate role as a guesthouse, he also saw the cottage as a temporary residence that could be finished considerably more quickly than the grandly ambitious main house. But as with the larger house, Stubbs and his client resisted the speediest and most cost-effective approach, which would have been to tear everything down and start over. "The usual practice was to bring in foreign labor and materials, scrape the ground clean and build something in a modern German or Italian style that had no relationship to anything Ukrainian. My client and I wanted to be respectful of what was already there, using the materials and labor we could find locally."

That approach confined Stubbs, who has done several major historic preservation projects in the United States, to the tiny footprint of the existing cottage (a nine-by-12-foot Persian carpet provides wall-to-wall coverage in the living room). "We put in new windows and put on a new roof," he says. "We raised the ceiling and exposed the beams in the living room to carry your eye up. In some rooms we weren't able to do that, so you have low ceilings. We just appreciated the house for what it was." But the determination to stick to indigenous labor and materials soon produced significant dividends. "We found that copper was easy to come by in Ukraine," recalls Stubbs, who usually encountered only shortages; even lumber had to be custom-cut and -milled. "These local craftsmen took copper sheets and scaled the whole roof with them, almost like a fish. It was stunning to see how carefully they crafted the copper."

Another notable local resource was the sizable community of artists he discovered in Kiev's massive, numbingly impersonal Soviet-era apartment blocks. In one of the cottage's bedrooms, he has clustered views of Kiev's churches and cathedrals, painted by Kievan artists in an accomplished 19th-century academic style no longer taught in the West. "Most of them are winter scenes, somewhat chilly-looking," Stubbs says, "but because of the opulence of the bedcoverings, you feel warm looking at them."

> "I thought of the rooms as jewel boxes where you're filling up every corner with something beautiful and interesting."

He also found himself sought out by local artists and craftsmen, such as the wood-carver who presented him with a small wooden box. "He was a wonderful man who really wanted to participate in the project," Stubbs remembers. "But although the little box was very nice, it gave me no idea what he could do. So I gave him a small sketch of some ideas for outdoor furniture, just before I had to leave the site for six weeks." He returned to find a set of chairs and ottomans beautifully carved with native folk patterns in kiln-dried wood; they became the prized furnishings of the cottage's tranquil garden terrace. "It's a beautiful courtyard that gives a sense of sitting in the middle of the forest," he observes. "You feel like you're a hundred miles from civilization."

The interior is nothing if not civilized, however: more reminiscent of Anna Karenina than Hansel and Gretel. "I thought of the rooms as jewel boxes where you're filling up every corner with something beautiful, something

**"The owner entertained the president of Ukraine in the dining room. It became quite the spot in Kiev and one of the owner's favorite places to be. It's just a charming space," the designer remarks. He used draperies of heavy, interlined cut velvet to give the room a "thermal blanket feel."**



ABOVE: Stubbs chose sumptuous linens, draperies and wallcoverings to make the guest room inviting despite its small dimensions. RIGHT: In the larger bedroom, he opted for a queen-size pillowtop mattress, a rarity in Kiev. "People came from all around to see that mattress go in."

interesting, something comfortable," says the designer, who relied on 19th-century furnishings and richly textured fabrics to not only suggest dense layers of pre-Soviet history but provide a sense of warmth in the often frosty climate. "All the fabrics are tactile and luxurious, things you can cover up in, feel cozy and warm in," he notes. "We recreated this sense of Old World luxury in a really small amount of square footage. And it was all a precursor of what was to come in the large house and the rest of the estate."

More important, in the view of Stubbs and his client, the history-conscious style of the cottage taught local professionals the potential of their own heritage. "When we started, none of our construction people had ever seen a really nice house. They couldn't understand why we wanted this patina on everything, this layer of age. They were so discouraged. They loved having that brand-spanking-new look. But when we finished with the guest cottage, everyone understood. I think we earned the respect of everyone involved in the project by how carefully we honored this little cottage." □





LEFT: The caretaker of the estate pauses on the granite bridge that links the guesthouse to the rest of the property. "It took over a year to complete, since it was built from scratch and each of the stones was hand-picked," Stubbs says. "It has a Central Park look to it," he adds.



"All the fabrics are tactile and luxurious, things you can cover up in, feel cozy and warm in. We re-created this sense of Old World luxury," says the designer.

# All in the Family

## AN ARCHITECT CREATES A HOUSE FOR HIS SON ON THE CHILEAN COAST



Chilean art collector Carlos Cruz asked his father, architect Roberto F. Cruz, to design a residence for him and his four daughters in the resort town of Zapallar, northwest of Santiago. LEFT: *Docas* cover the slope near the oceanfront façade of the concrete-and-glass structure.



RIGHT: The house is located about two miles from the beach at Zapallar. BELOW: Roberto Cruz offset the concrete with stone for the path leading to the entrance. A pair of pools on either side of the path are heated by the sun; the warm water is then circulated to a lower-level pool.



Architecture by Roberto F. Cruz/Text by Wendy Moonan
Photography by Carlos Eguiguren

Sometimes an architect's most important commission is the house he designs for his parents, because they give him free rein to do what he wants. Just think of Charles Gwathmey's iconic modern beach house for his family in Amagansett, New York (see *Architectural Digest*, September 2002), or Robert Venturi's postmodern house for his mother in Chestnut Hill, Pennsylvania. These pathbreaking houses won their architects world renown.

Children, on the other hand, don't often commission houses from their architect parents, and even when they do, they rarely give them total power. Yet this is exactly what happened recently in Chile. Carlos Cruz, an art collector who happens to be a son, grandson and great-grandson of architects, asked his father, Roberto F. Cruz, to design a summer house for him in an exclusive resort on the Pacific coast.

It was not all smooth going.

"A son can be a very difficult client," says Roberto Cruz. "My son studied law, but he's a frustrated architect, and this house was his baby. He had good ideas, but he was also stubborn. Sometimes we fought. Sometimes we didn't even speak. Ultimately, he gave me the freedom I needed."

Son Carlos admits, "We had big arguments. It's a rich relationship. This was a house for me and my four daughters. I wanted it to feel cozy. I appreciated Father because he listened to me, but I left the design up to him."

The resulting house is in





Zapallar, an old resort town two hours northwest of Santiago by car. (Zapallar means "plantation of the pumpkins.") With verdant hills sloping down to the Pacific Ocean, the topography resembles the California coastline, though the climate can be hotter and drier.

Roberto Cruz knows Zapallar because his family has been in Chile for centuries. "My ancestors came from Spain in 1600, after Pedro de Valdivia," he says. "Zapallar began in the 1930s as a summer resort for rich people from Santiago. In those days the roads were dirt, and it was a real adventure to get there. It opened up a bit in the 1940s, though it remained quiet for a long time. Now it has become very fashionable."

In the early 1970s, after Salvador Allende came to power, a lot of wealthy Chileans left the country. Carlos Cruz stayed and leapt at the chance to purchase a magnificent piece of property when one became available in Zapallar.

"I bought it because it overlooks the sea and a small lagoon that attracts sea lions and wild birds," he says. "It's a dramatic setting, like Carmel, California."

He sat on it for decades, busy raising his family. Then, a few years ago, he asked his father to design a house for the site.

Roberto Cruz began by studying the rock-strewn hillside. "It took many visits to situate the house properly in relationship to the topography and the ocean," he says.

He sited the house on top of the hill. It is a modernist two-level residence that reflects his admiration for the architects Mies van der Rohe, Louis Kahn and Frank Lloyd Wright. The approach to the house is a forbidding concrete "privacy wall" that has no openings. Two soaring palm trees offer the only welcome.

The house is reached via a walkway between two pools of water. It takes you past the concrete wall to a hidden entrance. There is no clue as to what's on the other side.

Then all of a sudden, it's kaboomski: There is the shimmering Pacific Ocean in all its glory. This dazzling panorama is visible through floor-to-ceiling windows in the living room, dining room, master bedroom and guest rooms.

"I try to express the material I'm working with, whether it's steel, glass or plastic," Ro-





TOP: *La Encrusijada* by sculptor Marta Colvin dominates the entrance hall. ABOVE: *El Pan*, a 1991 oil by José Balmes, over the fireplace, and a 1994 Rodolfo Opazo work, at left, are in the living room, which leads to the dining room, beyond. Carlos Cruz chose the furnishings.

LEFT: In a corner of the living room, ceramic plates made in 1948 by Picasso are before José Balmes's 1983 *Desechos*. Near the window is an African carved wood sculpture of a woman. Resting on a white metal base on the table is *Metamorphosis*, 1982, by Edgar Negret.

berto Cruz says. Here, he focused on glass and concrete.

He wanted the house to blend into the site, so he had the concrete tinted to match the color of the rocks on the hill. ("People are always asking us where we managed to get stone the same shade," he says. "Now that they understand, they're copying us.")

The house and terraces step down the slope in a carefully orchestrated plan. One large cement terrace is set into the hill three feet below the level of the living room; it's sunken so it, its furniture and its occupants won't block the views of those people sitting in the living room. A large, cantilevered overhang shades the same space—could this be a nod to Frank Lloyd Wright? Think of Fallingwater.

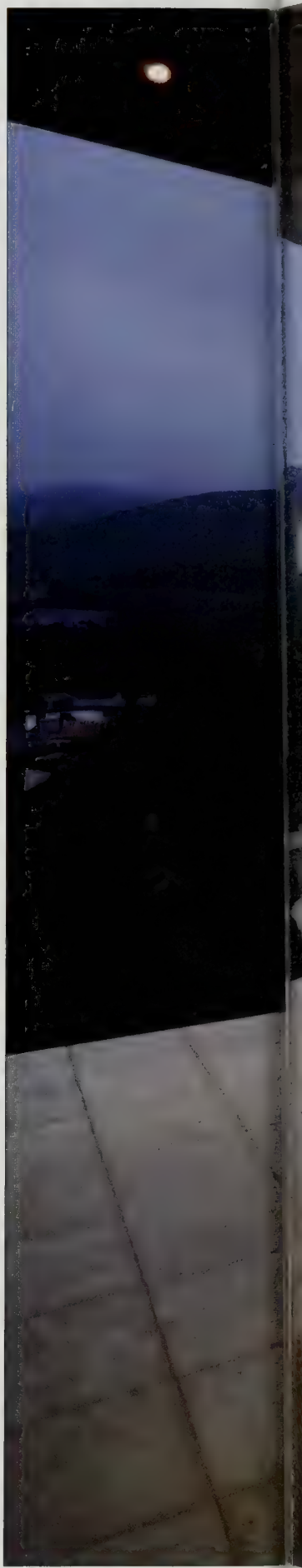
Steps descend 45 feet through common *docas* (instead of high-maintenance grass or flowers) to a saltwater pool cut into the rocks.

Roberto Cruz was adamant about building an ecologically sensitive house. The pool is heated by solar energy. The garden is planted with native species. The walls of the house have double insulation to cut down on fuel consumption (like homeowners in the Hamptons, the Cruz family finds itself using its new "summer" house all year round). In the summertime, the cantilevered overhangs shield the interior from direct sun from late morning to midafternoon and keep the house cool.

When it came to the interiors, Carlos Cruz took over.



**"We're at the edge of the world here," says Carlos Cruz (above, with his daughter Antonia on a terrace), who uses the house mainly on weekends and as a summer residence.**





**"We achieved our objective, which was to take full advantage of the dramatic ocean view," says Roberto Cruz. "It dictated the positioning of the house." ABOVE: A Le Corbusier chaise longue is in the master bedroom, which occupies the house's northwestern corner.**

**RIGHT: Carlos Cruz placed rattan sofas on a terrace, which he calls "a great place to have an evening cocktail and look out at the ocean." The cantilevered slab above helps protect the area from the elements. Next to and beneath the master bedroom, at far left, are more bedrooms.**



He is first and foremost an art collector and has works by major Chilean and other Latin American painters and sculptors in every room. He decorated the house with modern furniture classics like the Le Corbusier chaise, glass tables and Wassily chairs. He has mixed Picasso plates from the 1940s with early-20th-century African masks and sculptures. He has several fine antique rugs, including a Heriz in the living room that he bought in London. It's a sophisticated look, especially for a beach house.

Is Carlos Cruz happy with his house? "Very," he says. "No one could have done it better than Dad." Now that's filial piety. □



**TOP: A terrace overlooks the rocky shore. On the modern glass-and-stone table is a bronze sculpture by 20th-century Chilean artist Raúl Valdivieso. ABOVE: The saltwater infinity-edge pool, located on a plane on one of the property's lower points, "was intended to echo the coastline and create a double horizon," notes Roberto Cruz.**

## BORA BORA NUI

*continued from page 95*

deferred to the setting with traditional Polynesian structures made of yellow *'alau* and thatched pandanus leaves. "The concept was to integrate the resort with the landscape and at the same time come up with a design that held up well," he says. Island woods like coconut, *marumaru* and hand-carved *kahia* warm the interiors of the bungalows and public buildings. "I go by feeling and always try to use a lot of materials that are local," explains Lulu Wane, who is Tahitian. Working with Lacombe, she furnished the rooms with mahogany and rattan pieces, hand-printed tapa cloths, and sconces and chandeliers that she makes from oyster shells polished to a prismatic luster.

With 120 suites, the resort probably owes its advertised exclusivity more to its caliber than its capacity. (Fifty percent of the Bora Bora Nui Resort & Spa's business comes from the United States; Europe and Japan supply much of the rest.) But according to Roy, "Guests

> Island woods like coconut, *marumaru* and hand-carved *kahia* warm the interiors of the bungalows.

come and say, 'Oh, it looks empty.' You don't see people much because it's so spread out." Privacy-conscious guests (Jacques Chirac is scheduled to swing by) are indulged with their own kayaks or paddleboats, private pandanus umbrellas and sequestered bungalows. "The bungalows are fully equipped with satellite TVs, fax machines, computer data ports," says Roy. "But, honestly, that's not what guests want here. They want to disconnect." And tune in, no doubt, to the golden sunlight and the whiteness of the sand in the valleys of the volcanoes. □

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## WILDFLOWER HALL

*continued from page 98*

says Sabikhi, whose plan incorporates turrets, a typically Himalayan roof pitched against the region's heavy snowfalls, slate as an exterior cladding material and *dhajji*, or lath-and-plaster construction. "Lord Kitchener's home had been replaced by a three-story structure with the scale of a large country house. The

> Wildflower Hall is poised on a spur with views of the Himalayas that give even the most blasé global citizens jelly knees.

brief to locate an 85-room resort on the site of the previous 15-room house was not an easy one. The only way we could retain a comfortable human scale was to restrict the front of the hotel to four floors of guest rooms, with the various public spaces descending the hillside to the rear. Since the forest came up too close on the south side, this became the service area, with the accommodations organized to exploit the excellent vistas in all the other directions."

Like Sabikhi's work, Chhada's is sensitive not only to place but to Mashobra's place in history and the decorative grammar of the Raj. Tufted sofas, marquetry tables and generous upholstered lounge chairs with honey-colored beechwood frames evoke the colonial era without being enslaved by it. An improbable quantity of Burmese teak faces walls, floors and ceilings. Guest rooms have specially commissioned Bokhara carpets with up to 240 hand knots per square inch.

In *Mahabharata*, the ancient religious epic, the children of an Indian king climb the Himalayas with the idea of attaining heaven. For the rest of us, Wildflower Hall will have to do. □

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## ANGSANA RESORT & SPA

*continued from page 107*

ingly—architect Ho (along with firm designer Dharmali Kusumadi) and his colleagues at Banyan Tree Holdings, the developers of Angsana Ihuru, have managed to make this beachcombers' fantasyland not just respectful of its environment but actively protective of it. On-site desalination plants provide water for the resort, and—to preserve the delicate corals ringing the island—a treatment plant takes care of waste. Vegetable and herb gardens

> "We wanted to create a hip, contemporary resort—younger and cooler than other vacation experiences in the Maldives."

are kept pest-free by a flock of chickens; and water at the resort is heated with solar power.

Perhaps most important, Angsana Ihuru is actively involved in wildlife conservation efforts that will preserve this fragile place while allowing visitors to experience it. The resort retains a marine life consultant, biologist Abdul Azeez Abdul Hakeem, who oversees its award-winning reef conservation program, as well as its nesting ground and nursery for baby green sea turtles. Those who want to take a proactive approach to conservation are welcome to help clean the house reef or transplant young corals, or they can join Azeez on one of his guided snorkeling safaris, a highlight of any stay here. Guests thrill not to a celebrity sighting but to a glimpse of the endangered Napoleon wrasse, a highly intelligent fish capable of remembering its human friends—of whom it would appear there are plenty at Angsana Ihuru, an earthly paradise that seems likely to stay that way. □

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## CURVES AHEAD

*continued from page 120*

They come to visit for a couple of weeks at Christmas and Easter and for a month in summer. I also invite European and Mexican friends. Whenever I entertain, I add bougainvillea to the dining table centerpiece, which is always filled with shells." Outside the *palapa* are a terrace and a curved infinity-edge pool—another reminder of the nautilus theme.

Across the nearby garden, a staircase, covered by a pergola, spirals down to the third independent element of the house—a freestanding red "tower," situated on the lowest part of the site, accessed by a wood bridge. It is here that the owner works and sleeps—even when there are no guests. "I like to isolate myself," he says. He has a studio/kitchenette on the upper level, a bedroom and terrace on the lower.

"This house is about architectural elements and about a tropical jungle setting," the owner says. He is an enthusiastic gardener and has surrounded his home with luxuriant vines, coconut palms, jasmine and golden trumpet vine and dozens of other bright flowers.

Pössenbacher and his friend chose the property for their houses because it offered a view of a forested peninsula and not just of the Pacific. "If you stay for a couple of months and gaze only at

> "The materials we use are very Mexican. Many imported materials don't look right in an open-air setting."

the sea, you get tired of it," the owner points out. "Alex and I had fun building this house. I gave him a lot of freedom because he's my friend. We had only one minor difference of opinion. Alex prefers orangey ochers; I wanted reds. The first time we painted the tower, it ended up looking like bubble gum. Red fades quickly in the Careyes climate. We finally found a painter who put several coats of red on the walls, then a wash of fluorescent red on top. I'm prepared to repaint often to keep everything red, red, red." □

## EARTHLY TEMPLES

*continued from page 137*

fuchsia Thai silk lanterns. A rectangula outdoor platform designed for moonli dining lies in wait, with mini-cabanas fo lounging in—an idea borrowed fron Philippe Starck's poolside design for th Delano hotel in Miami Beach. "You ca have a private life in the middle of crowd," explains Diaz. "Dinner often ro tates between the platform and the court yards. Dining is our main action here."

Diaz's interiors, in contrast to th rough-hewn, bark-colored Philippine vernacular, tend to be as cool, white an inviting as her sister's orchids. One gues room is Japanese-influenced, the bed

> Diaz's interiors tend to be as cool and inviting as her sister's orchids.

nestled amid Thai-silk-covered walls that recall shoji screens. Another guest room contains a Burmese standing Buddha, illuminated by a silver-leafed wall backlit in blue. In this tropical climate, Diaz notes, "it has a cold effect, like ice."

The master bedroom is a spacious suite with two raised sleeping alcoves inspired by the Neemrana Fort-Palace in India. One nook, a simple platform with a wooden window designed to mimic one Diaz saw in India, is Ruby Diaz Roa's favorite place to sleep. The entire region, she notes, has become home to many meditation centers and yoga retreats, and the feeling of awakening in this enveloping space is similarly restful. "It gives you such peace," she says. "The morning sun comes through, with long shadows of trees and birds. It's enchanting."

The room sits close by a waterfall, with its hypnotic cascading rhythms, although Diaz Roa says that sliding doors are employed on occasion. The cacophonous, somewhat unpredictable thicket outside the door must occasionally be tamed, especially when cosmopolitan guests—including her Manhattanite sister Isabel—arrive. "They come in, they love the look of the landscape, yet when they're ready to sleep, they want to be comfortable," she explains. "I can live with a lizard on the wall. But not Isabel." □

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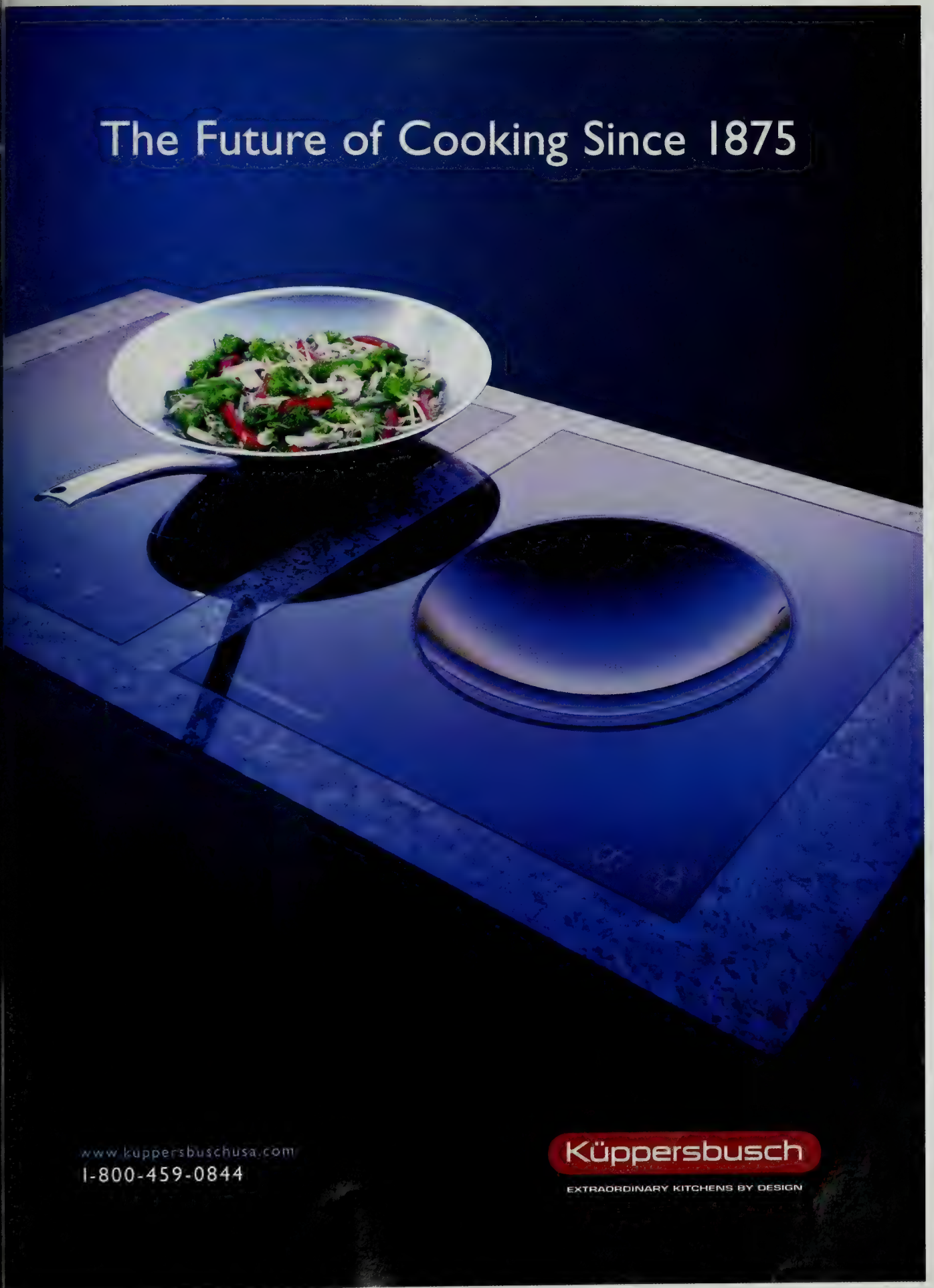
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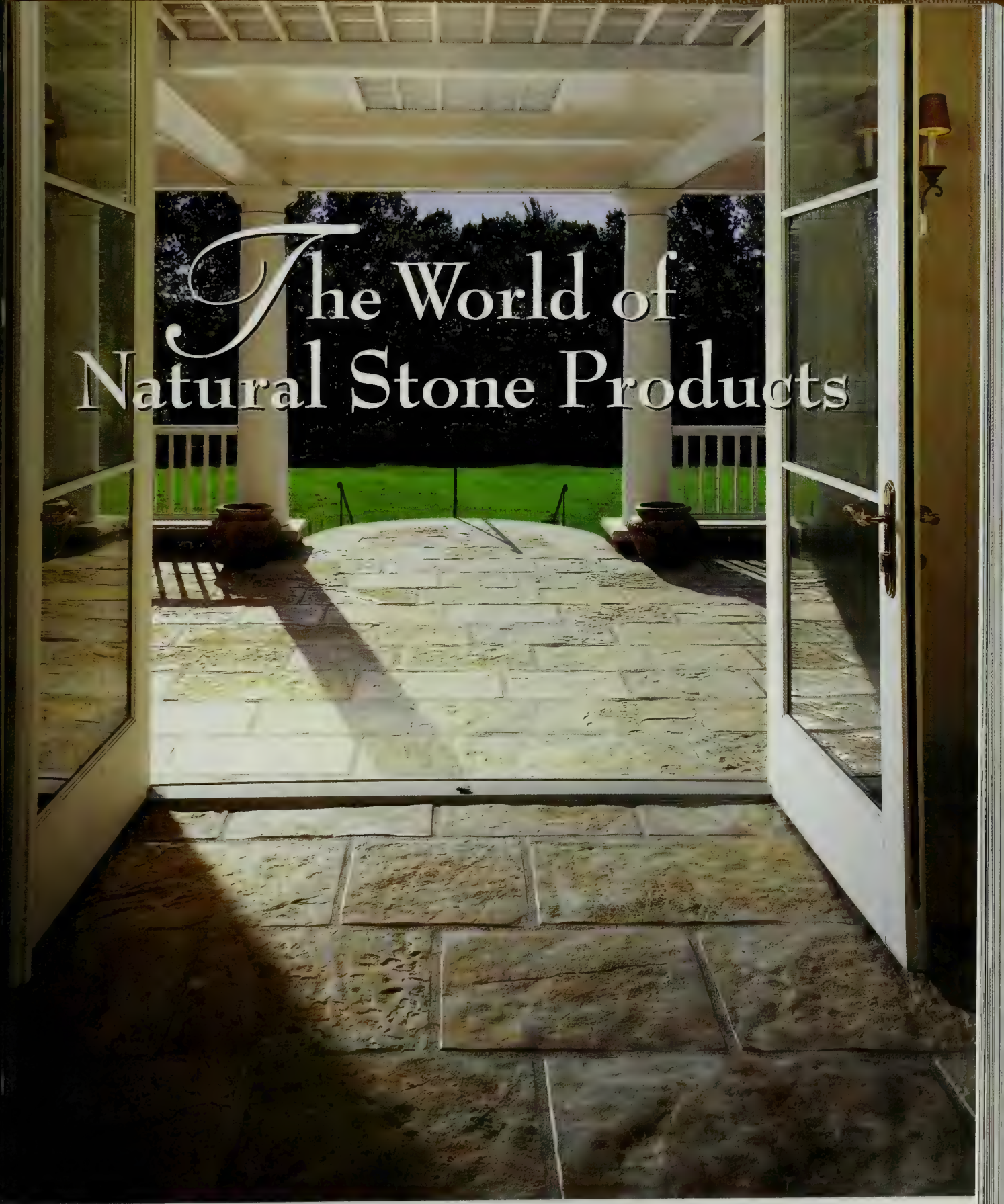
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## NEW ZEALAND IDYLL

*continued from page 143*

wood and sailcloth; another, the living/dining room in the same house, draws a visitor's attention up tiled staircases and through cavelike openings that might as easily have emerged from the hill as been built into it. "It is my goal to create a house whose origins you cannot be sure of," says the architect. "Is it natural? Is it found and modified? Is it a piece of sculpture? Some or all of this wondering should, ideally, always happen."

Couëlle, who maintains that he is "against decoration as such," believes that whatever decoration there is on Great Mercury emerges from the houses' structure. He favors simple, minimal furniture, in natural fabrics; all of the freestanding pieces (there aren't many) he and the wife found in Italy, which, along with New Zealand, was the source of the houses' building materials. Couëlle imported his longtime craftsmen from Sardinia, supervising a construction project that was like "running an army—though without the violence," he says.

> Couëlle believes that whatever decoration there is emerges from the houses' structure.

Indeed, island building, like island living, may enchant and beguile, but it also takes a good deal of meticulous planning to pull off. "We had to have manpower on the island for three years," the husband explains. "That means housing them, feeding them, communicating with them, washing their clothes, bringing all the materials and tools over, either by barge or by helicopter." For the wife, these logistics are woven into the core of daily life on the island: "I wake up every morning thinking, What food have we got today? What vegetables are we going to serve? You have to be very organized. You have to think in dozens—of bottles of wine, or cans of soft drinks, or loaves of bread.

"Life here is like working a great puzzle," she adds, "but a puzzle of the luckiest, loveliest, most pleasurable kind conceivable." □

## OTTOMAN REVIVAL

*continued from page 151*

textile panel hangs on the wall to the right of the striking main staircase. Some rooms, such as the upstairs study and the library, are decorated with French pieces, though complemented by Persian rugs. Others, including the dining room, with its Austrian chairs and Irish lusters, display more eclectic touches.

The centerpiece of Fethı Paşa Yalısı is the *baş oda*, a formal drawing room, which by the 19th century had taken on a strongly Gallic accent. Other remarkable spaces include the main salon, with its *bon pour l'Orient* Baccarat crystal chandelier; the home theater—outfitted with state-of-the-art audiovisual equipment—the morning coffee room, angled to the morning sun; and the airy breakfast room, its collection of swords unexpectedly keeping close company with a portrait by Salvador Dalí. When the weather is fine, breakfast can be taken in the garden to the south of the building, beside a marble reflecting pool and in the shade of ancient yew trees.

Another notable feature of the interiors is the restoration work that was done on the ceilings, which were painstakingly repainted by artist Emine Verim according to the original designs. While furniture was brought in from Paris, Rome and Naples, as well as from antiques dealers in Istanbul, all of the on-the-spot refurbishing was done entirely by local craftspeople, whose feeling for their native tradition is evident in the sense of authenticity that permeates the building.

> "French taste was adopted by wealthy Ottoman families. I used this as a guiding principle."

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## A JAPANESE EXPRESSION

*continued from page 158*

press-clad master bath, which is as fresh and natural as a Finnish sauna. The living room extends the full width of the third floor, looking south over an angular steel terrace, past treetops to a distant forest of commercial high-rises. The expansive window wall is screened by hanging chains that complement the bamboo ceiling, wood-strip floor and exposed-concrete walls. Panels of glass set into the roof balance the light flooding in from the south. The dining alcove is enlivened by a wall overlaid with watery-blue-and-brown handmade paper. Stairs lead up to an elegant Miesian pavilion opening onto the roof terrace.

Watanabe wanted to achieve a sense of harmony in every room, stripping away the inessential without leaving the interior uncomfortably austere, and he has achieved this in his choice of furnishings. These include several signature pieces by the late Japanese American craftsman George Nakashima, whose Pennsylvania studio continues to produce chairs, tables and benches that make a virtue of natural irregularities in the wood. Japanese connoisseurs place a high value on imperfections that add character to a handsome form and would applaud the juxtaposition of Nakashima's side chairs with the massive, locally crafted oak dining table, which was designed by Watanabe.

> Every volume in the house is contained by a larger space, and subtle shifts of angle and texture add to the sense of discovery.

The architect considers himself lucky to have found a client whose sensibility mirrors his own and who makes productive use of every part of the house, in company with her grown daughter and their friends. And her example has already inspired a friend to commission Watanabe to design a subtle variation on the same set of themes. □

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### CURVES AHEAD
Pages 116–123
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### CASTLE IN THE SAND
Pages 124–131
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### NEW ZEALAND IDYLL
Pages 138–145
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Pages 146–151
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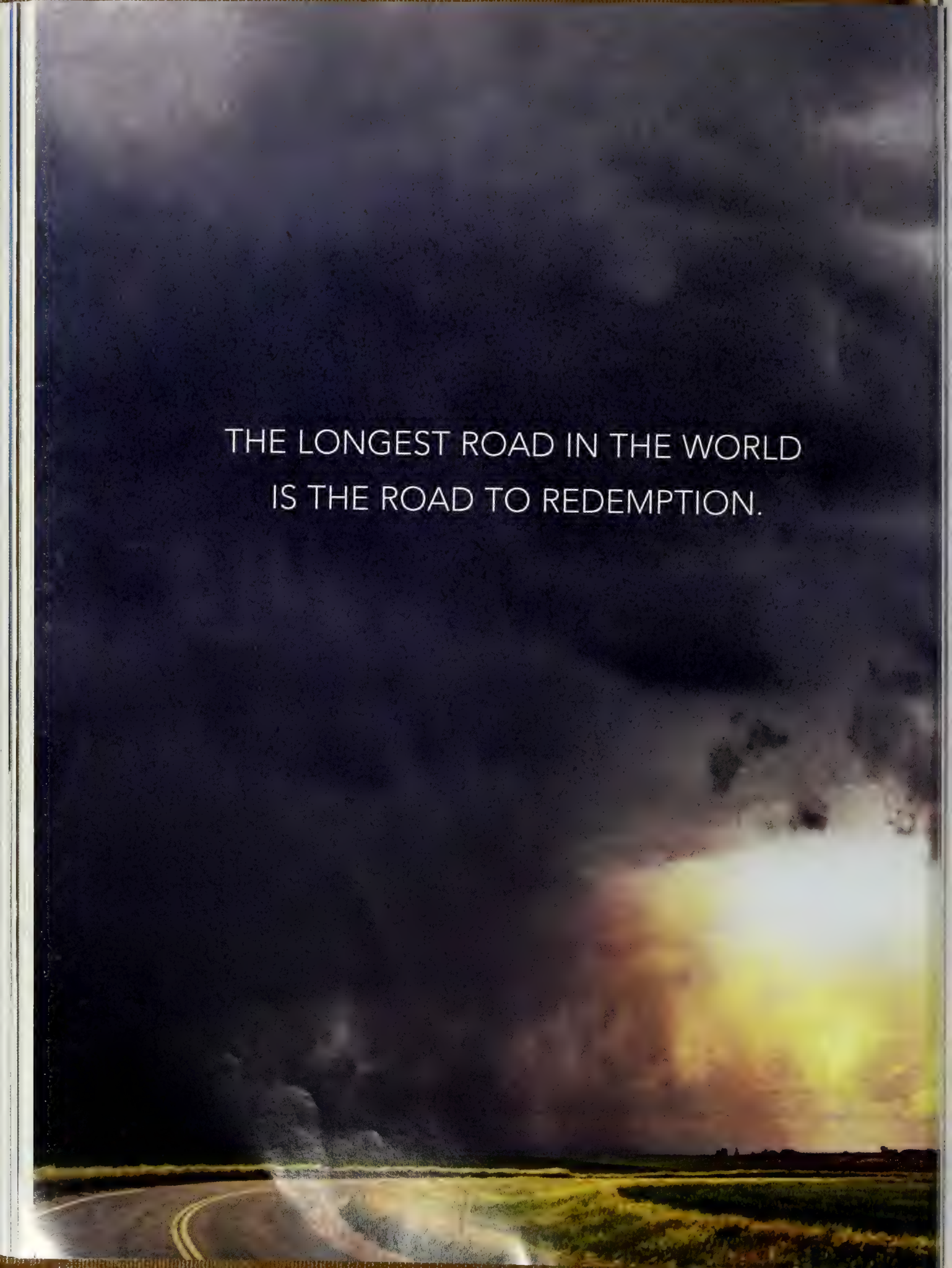
### A JAPANESE EXPRESSION
Pages 152–159
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Pages 160–165
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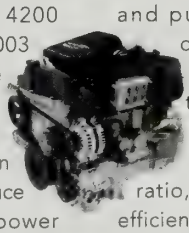
Today, with quality at the core of our values, we're building the best cars and trucks in our history. GM is now challenging the automotive world in fuel efficiency, advanced emissions controls, styling and design, and manufacturing productivity.

It didn't start yesterday. And it doesn't happen overnight. But last year we launched over twenty new models on the way to posting our second straight year of market share gains. And a whole lot of you rediscovered that an American car can be a great car.

The road to redemption has no finish line. But it does have a corner.

And it's fair to say we've turned it.

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- 149 automotive awards in 2002.



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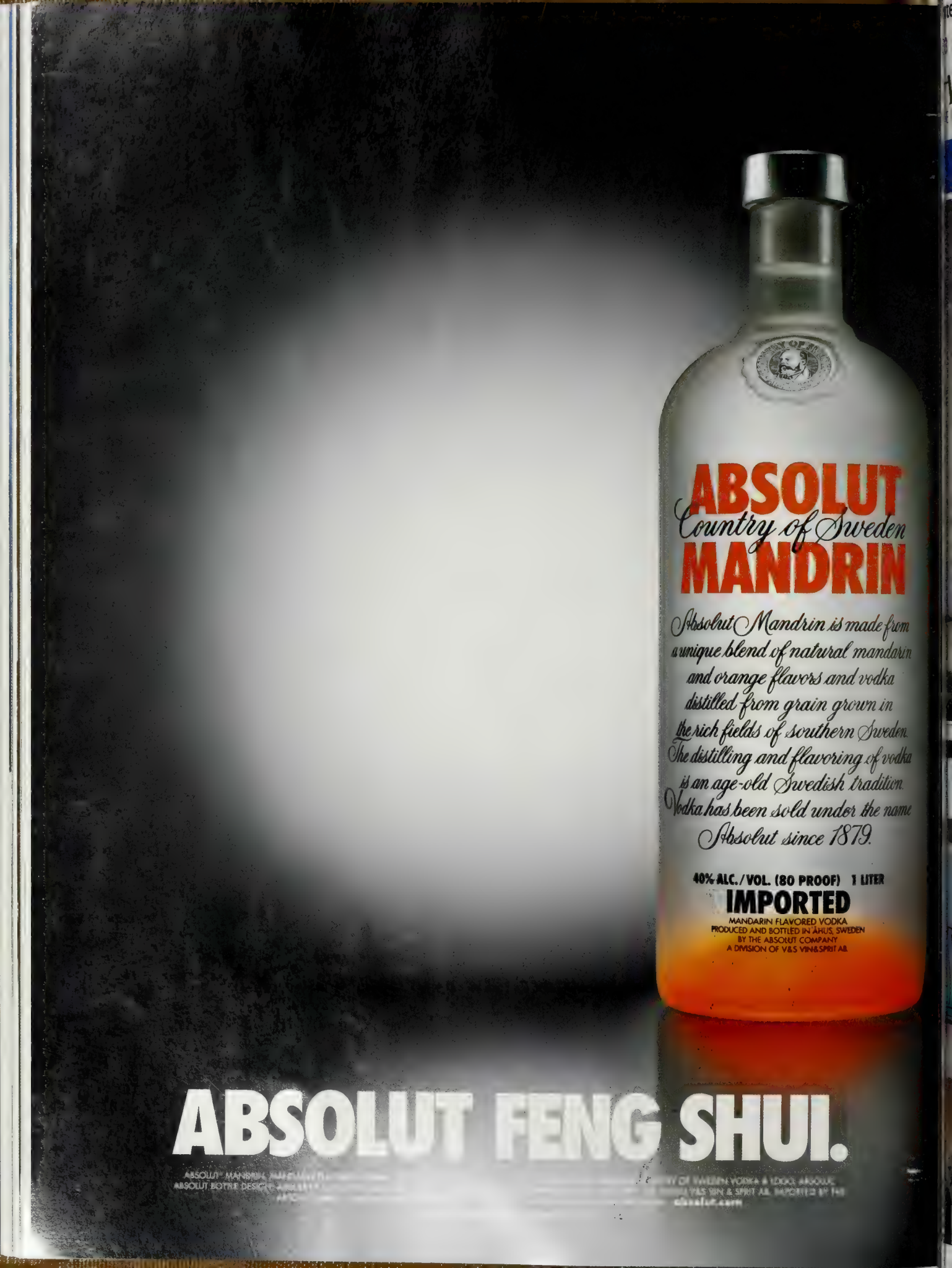
Coming this fall: The legendary Pontiac GTO roars back with a 5.7-liter V8.*

The latest news, reviews and a glimpse of the road ahead. See it all at www.gm.com/story.

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According to R.L. Polk & Co., statistics for Overall Manufacturer Loyalty in 2002 model year, GM ranked highest by having the greatest percentage of households return to purchase or lease another GM vehicle. [1]The General Motors Corporation Oshawa #1, Ontario plant was ranked highest and the Lansing, Grand River, MI plant was ranked second highest in North/South America among plants producing vehicles for the U.S. market in J.D. Power and Associates [2]Initial Quality Study[SM] Study based on a total of 52,105 U.S. consumer responses indicating owner reported problems during the first 90 days of ownership. www.jdpower.com. *Limited availability. See dealer for details


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# DESIGNERS' OWN HOMES









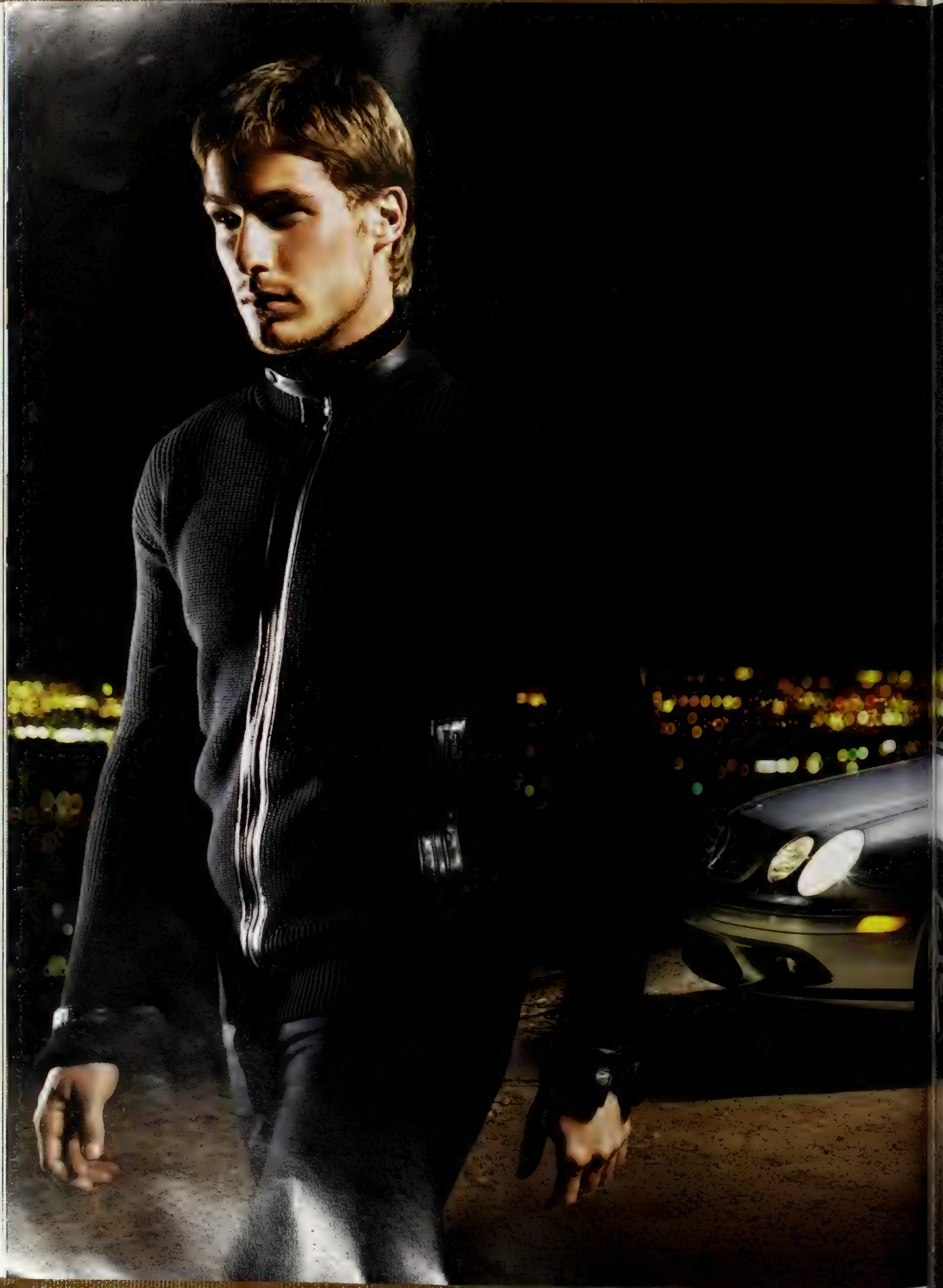
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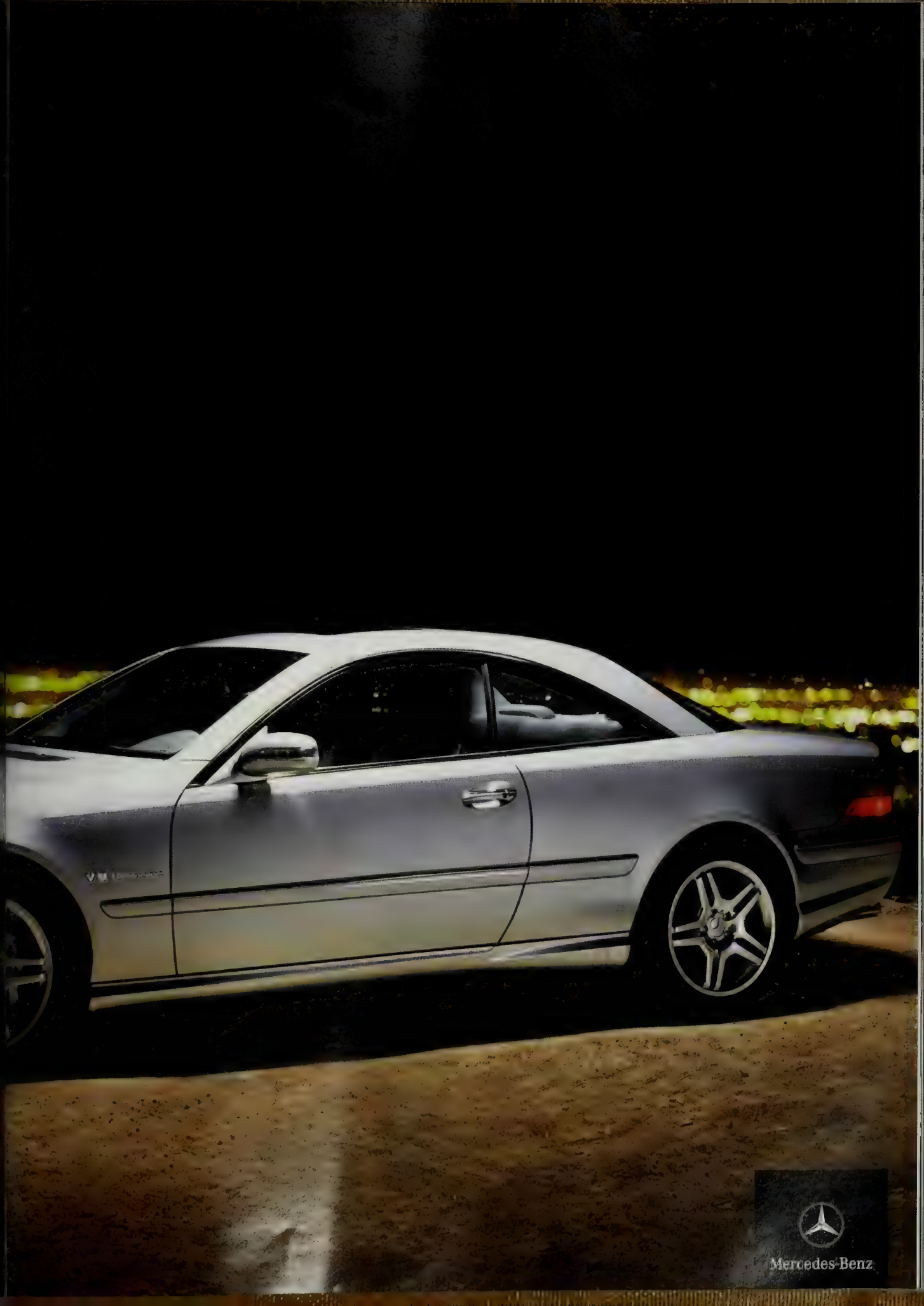

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# Compassion is Always in Fashion

This September, shopping truly makes a difference when you join Mercedes-Benz in supporting Saks Fifth Avenue's KEY TO THE CURE to raise millions in the fight against women's cancers. The all new 2004 Mercedes-Benz CLK500 Cabriolet (pictured above), built exclusively for Saks Fifth Avenue's KEY TO THE CURE, will be displayed at Saks stores and available at all Mercedes-Benz authorized dealers in September 2003. Mercedes-Benz USA expects to contribute over $1 million toward the cause through the sale of these vehicles. Also stop by Saks Fifth Avenue's KEY TO THE CURE shopping event (September 17-20) and pick up the limited edition Danskin T-shirt (pictured below on Nicole Kidman), designed by Stella McCartney exclusively for Saks. All proceeds from T-shirt sales will benefit the Women's Cancer Research Fund.



Special thanks to Nicole Kidman, Saks Fifth Avenue's KEY TO THE CURE 2003 Ambassador and chair of the Women's Health Fund at UCLA, a beneficiary of the Entertainment Industry Foundation's Women's Cancer Research Fund

SAKS FIFTH AVENUE KEY TO THE CURE

Saks Fifth Avenue's KEY TO THE CURE is a philanthropic initiative benefiting the Women's Cancer Research Fund, a donor advised program of the Entertainment Industry Foundation in partnership with Mercedes-Benz USA. For more information, please call 1.888.771.2323 or visit **MBUSA.com.**

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In this section: **Pages 1–2** 2004 Mercedes CLK500 Cabriolet Mocha Black. On her: Oscar de la Renta brocade dress, Lambertson Truex leather driving gloves. On him: Michael Kors stone wool sweater, tweed pants, Bottega Veneta woven leather belt. **Pages 3–4** 2004 Mercedes SL500 Brilliant Silver. Gucci satin corset dress, black leather gloves. **Pages 5–6** 2004 Mercedes CL55 AMG Brilliant Silver. Gucci black wool zip sweater, black wool pants, patent leather loafers. **Pages 7–8** 2004 Mercedes SLK230 Special Edition Magma Red. On her: Celine black wool turtleneck, white leather snap front skirt, "Domino" black and white patent leather shoes. On him: Marc Jacobs patterned shirt. **Page 9** 2004 Mercedes CLK500 Cabriolet Mocha Black. On her: Chloé butterfly wing printed dress; Sergio Rossi shoes. On him: John Varvatos brown suede trench coat, wine-colored shirt, jeans, boots.

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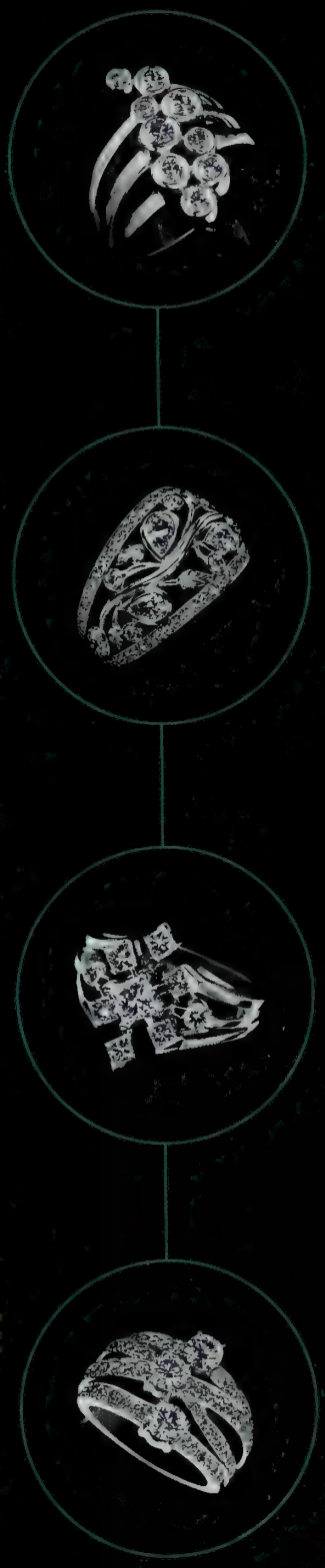
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SEPTEMBER 2003





COVER: The residences of, clockwise from top left, Geoffrey Bradfield (page 230), Thad Hayes (page 200), Thomas Pheasant (page 208) and Frank Grill (page 266). Photography by Durston Saylor, Scott Frances, Durston Saylor and Erhard Pfeiffer.

ABOVE RIGHT: Neutral tones emphasize the open space in the living room of architect Doug Dworsky's Los Angeles house. Photography by Erhard Pfeiffer. See page 158.

# Designers' Own Homes

52 **CRAIG WRIGHT**
*Expanding His Hollywood Hills Residence to House Books and Guests*
Text by Peter Haldeman
Photography by David O. Marlow

76 **MELVIN DWORK**
*The Pioneer Spirit's Uncommon Collection in Manhattan*
Text by Stephen Drucker
Photography by Scott Frances

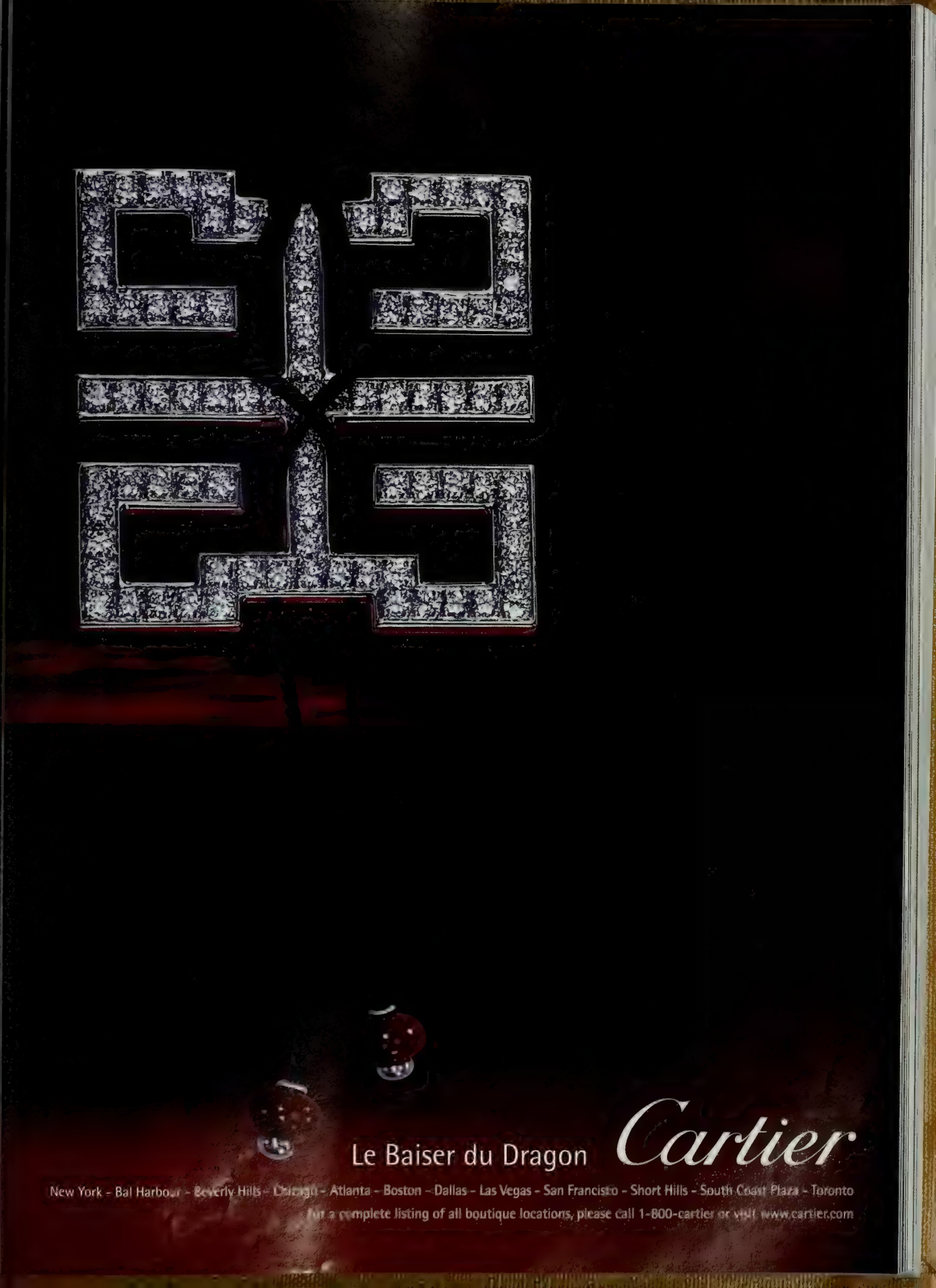
108 **S. MARC THEE**
*A Simple Plan Realized in the Designer's South Beach Pied-à-Terre*
Text by Michael Frank
Photography by Kim Sargent

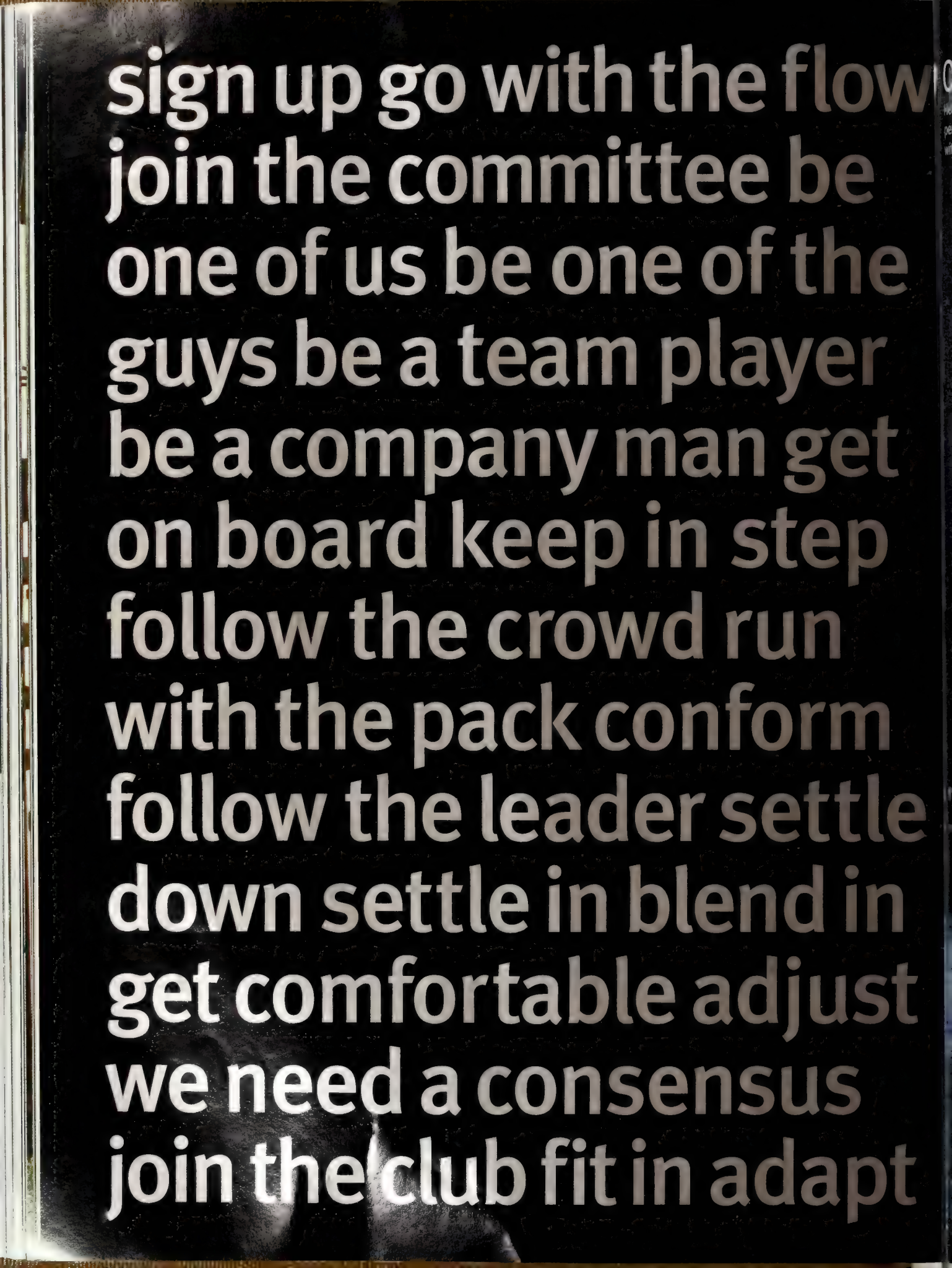
134 **SARAH BUNE**
*English Charm Transforms an 1853 Greenwich Village Workman's House*
Interior Architecture by Stephen Morgan
Text by Amanda Vaill
Photography by Durston Saylor

158 **DOUG DWORSKY**
*The Architect's Modernist Solution for a Los Angeles Lot*
Text by Peter Haldeman
Photography by Erhard Pfeiffer

200 **THAD HAYES**
*Balancing the Modern and the Classic in Greenwich Village*
Text by Steven M. L. Aronson
Photography by Scott Frances

*continued on page 14*


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Fifty years of brush had to be cleared before architect James Estes could build on his family's property in Rhode Island. See page 218.


208 **Thomas Pheasant**
*Serenity Redefined in His 1921 Georgetown Gatehouse*
Text by Judith Thurman
Photography by Durston Saylor

218 **James Estes**
*His Rhode Island House Joins Yankee Austerity and Contemporary Lines*
Text by Joseph Giovannini
Photography by Scott Frances

230 **Geoffrey Bradfield**
*Coaxing Grand Rooms in Manhattan to See the Light*
Text by Susan Sheehan
Photography by Durston Saylor




Interior designer Karin Blake pays homage to Shaker simplicity and folk art in the dining room of her house in Maine. See page 240.


240 **Karin Blake**
*Following the Path of a Folk Art Collector, from Pennsylvania to Maine*
Text by Nancy Collins
Photography by David O. Marlow

248 **Bruce Gregga**
*A Contemporary Setting in Montecito for Art and Antiques*
Architecture by Paul Gray, AIA
Landscape Architecture by Sydney Baumgartner
Text by Christopher Hall
Photography by Mary E. Nichols

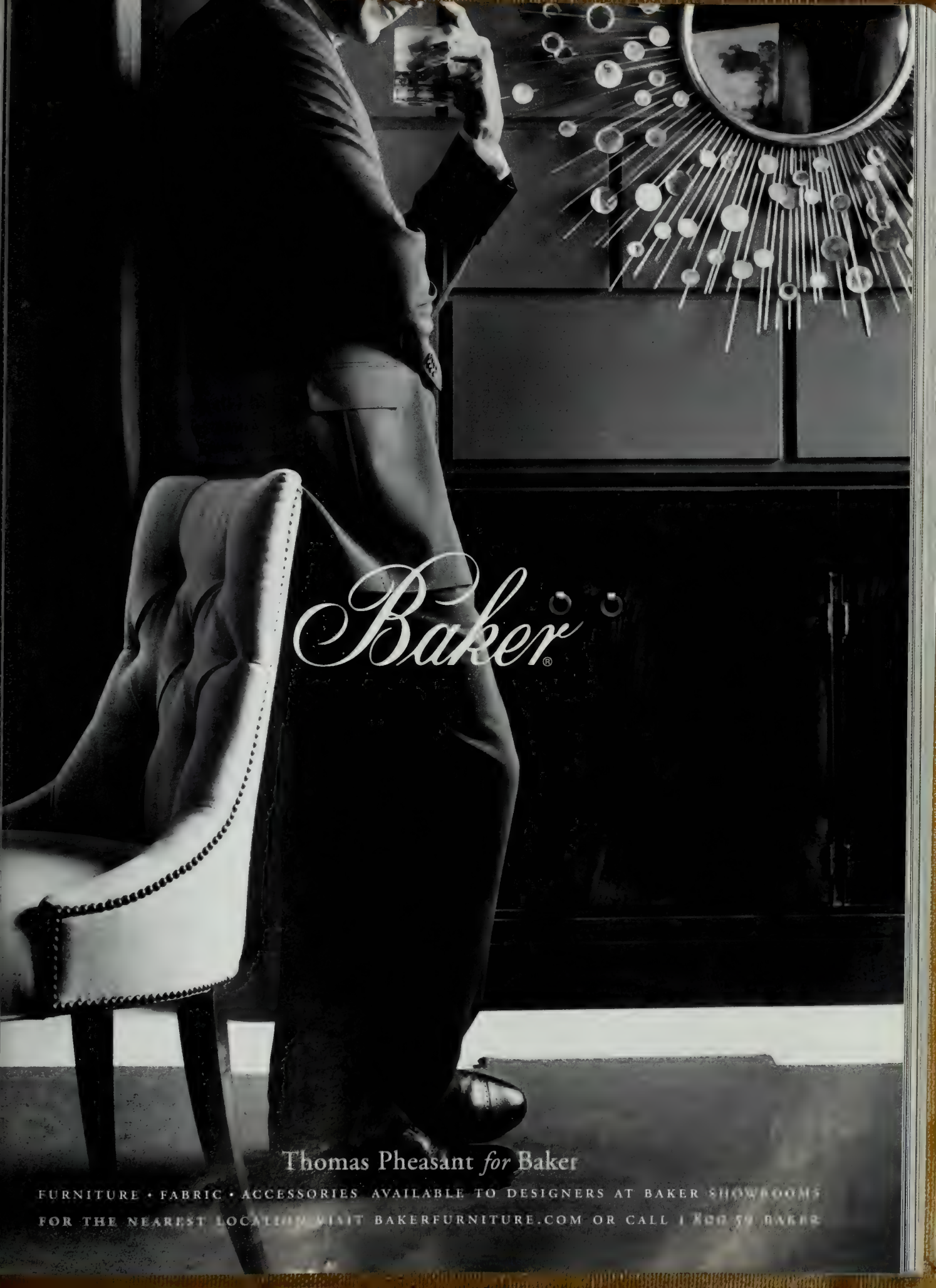
258 **Jeffrey Bilhuber**
*A 1920s Nantucket Cottage to Call Home*
Text by Michael Frank
Photography by Peter Vanderwarker

266 **Frank Grill**
*With a Nod to Italy, His Australian Retreat Regains Its Bearings*
Text by Christopher Petkanas
Photography by Erhard Pfeiffer

274 **Larry Yaw**
*The Architect Bends the Rules in His Nest Outside Aspen*
Text by Mildred F. Schmertz
Photography by David O. Marlow

286 **Matthew White**
*Restoring a Gilded Age New York Interior to New Glory*
Text by Steven M. L. Aronson
Photography by Durston Saylor


*continued on page 18*


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**A collection of wood wares at the Rustic Furniture Fair in Blue Mountain Lake, New York. See page 282.**

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# Departments

32 **Letters**

42 **Contributors**

48 **Designers Discover Design**
*Our Editors Present Designers' Favorite Sources*

88 **AD Shopping: A Providential Pastime**
*Gayle Wells Mandle and James Brayton Hall Scout the Rhode Island Capital*
Text by Susan Sheehan
Photography by Alec Marshall

122 **The Professionals: Thomas Britt**
*On Design and the Lingering Influence of Kansas City*
By Nicholas von Hoffman

146 **Decorative Arts: The House of Patou**
*Recalling the Legendary Couturier's Süe et Mare–Styled Paris Interior*
By Stephen Calloway

173 **Estates for Sale: Editors Select Properties Around the World**
*Italy, South Carolina, London, Big Sur, Florida…*

224 **Hotels: A Sorrento Revival**
*In the Heart of Seattle, the Grande Dame Receives a Makeover*
Interior Design by Charles Gruwell
Text by Patricia Leigh Brown
Photography by Mary E. Nichols

256 **Unbuilt Houses: Beyond the Box**
*John Hejduk's Lyrical Houses for a Painter and a Musician Defy Convention*
By Alexander Gorlin

282 **AD Travels: The Rustic Furniture Fair**
*An Annual Celebration of American Craftsmanship in the Adirondacks*
Text by Jeffrey Simpson
Photography by Alec Marshall

300 **AD Directory**
*A Listing of the Designers, Architects and Hotels Featured in This Issue*



**The Récamier sofa, created by Mariette Himes Gomez. See page 272.**

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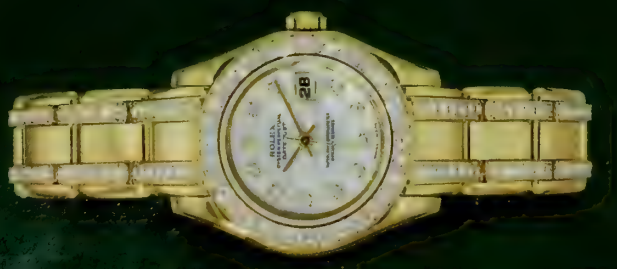


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The April 2003 article featuring a teahouse with a geodesic dome inspired by Buckminster Fuller ("Japanese Fusion") painted magnificently the two cultures. Bucky and his lifelong best friend, the Japanese American sculptor Isamu Noguchi, would have wholeheartedly approved. It is nice to know Bucky is still on the radarscope of today's designers. Thank you for a treasured story.

—Thomas T. K. Zung
Buckminster Fuller, Sadao & Zung Architects

### THE WYETH LIFE

It would have been a challenge to not neglect the text of the June 2003 article "Betsy's World, Part I" due to the photographs . . . had it not been for the writing of Paul Theroux. You entwined geography and architecture around the extraordinary life of Betsy Wyeth. The result was a lesson in architectural purity.

**Ron Walker**
**Smith, Nevada**

### CHILDHOOD MEMORIES

I spied your June 2003 issue and your story "AD Shopping: Lakeside Attractions," and I realized my childhood was about to be revisited. Growing up in Lakeside, Michigan, was a wonderful experience. My parents still live there, and I still call it home, even after being gone for 25 years. Should you ever visit the other side of the lake, you would find old Tudor-style summer homes telling of an era gone by.

**Diane C. Hamilton-Nowak**
**Colorado Springs, Colorado**

### A FAMILY AFFAIR

Thank you for a great June 2003 issue. It provided something for everyone in our family. Six years ago I saw my first pieces of Heywood-Wakefield furniture, at New York City's Chelsea flea market, and found my furniture self. Every room of our home is now graced by a range of Wakefield pieces. Collecting Wakefield, especially the less-produced pieces, is a quest of patience and love.To see our taste acknowledged ("Shopping: Lakeside Attractions") was really a thrill for us. Our 10-year-old son, a budding architect, got an even greater charge from the photos of Mandy Patinkin's trains ("Right on Track"). Patinkin's sons are lucky to have a dad so in touch with his inner child. Last, but no surprise for a Wakefield collector, after reading about the Inn at Price Tower (Hotels) and admiring your detailed photos, I'm aching to visit Oklahoma!

**Paulette German**
**Westbury, New York**

### JAMES E. DOLENA

I read with great interest your article in the July 2002 issue regarding James E. Dolena ("Historic Architecture: Beyond the Stars"). His wife, Olive, and my mother were childhood friends in Canada, and we all became reacquainted when my family moved to Santa Monica, California, in 1945. Uncle Jim took my family through the Weber estate, and I remember vividly, as a young child, how grand it was. It wasn't until some years later that I realized what a pervasive impact Uncle Jim's designs had on the architectural community in Los Angeles. He was extremely talented, kind, generous and a very gentle man. As you said, James Dolena has been long overlooked, and I am very pleased you have given him the recognition he so richly deserves.

**Shirley Campbell**
**Orinda, California**

### TEENAGE ASPIRATIONS

I was given a year's subscription to *Architectural Digest* for Christmas last year. I used to just buy the magazine every month. This is my favorite magazine, and friends usually make fun of me because I have been reading it since I was 14. I am now only 16, but I dream of being an architect and hope to make it into your magazine. Thanks for bringing the beauty and incredible designs of every style of home near and far. I am always so excited to see what lies beneath the thick cover of your magazine. Every article intrigues me and inspires me to draw and design my own homes. I have many drawing books, maybe too many. Thanks again for such a great magazine! I love it.

**Taylor Whiting**
**Glendale, Arizona**

### BUSY READER

*Architectural Digest* is beyond wonderful. I have not always been able to really enjoy my subscription due to my hectic schedule, but I must say, my friends and family are hooked. Keep up the good work.

**Ursula Richardson**
**Riverside, California**

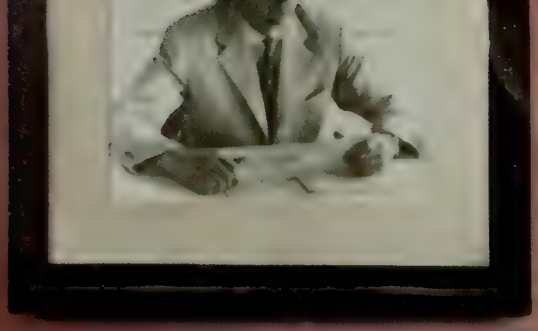
*continued on page 38*


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# "...AFTER SOME COAXING HE KINDLY AGREED."

-ann sacks



fall I was in a bit of a conundrum. I needed to add some warmth and acter to my glass programs, but the trend in glassmaking had long away from the rustic and towards the highly refined. So I went to Bisazza family of Vicenza, Italy, for advice. Marco Bisazza's family ded its prestigious glass company in 1956 just outside of Vicenza he romantic town of Alta di Montecchio—the purported home of eo and Juliet—where they started out hand-pouring glass into dmade molds. Over the years they had evolved their process to become world-renowned for vibrant glass tile manufactured to perfection. But I was interested in their past. I wanted handcrafted edges and a more translucent color. Always the gentleman, Marco listened attentively and after some coaxing, he kindly agreed. I was ecstatic. He arranged for the original Bisazza equipment to be unearthed and its founding artists to be called in. I couldn't wait to see the samples, and when I did, it was love at first sight. I named this lustrous program Loom because you can see the gentle movements of its colors as if woven by hand.

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# Letters

*continued from page 32*

## SHADES OF CALIFORNIA

The December 2002 issue captured the varied architectural styles, both contemporary and traditional, that reflect housing in the most varied state in the nation, California. Part of this is due to the landscape—you can live by the sea or a bay, in the mountains or in a valley, in an urban setting or somewhere with a slower pace, like wine or dairy country. Other cities and states require an individual to meld into the lifestyle set by the architecture or the constraints of the geography. In no other part of the country can one live in a way that truly captures personal style. California is unique, gorgeous and welcoming.

GREG FACKTOR
LOS ANGELES, CALIFORNIA

## MESSAGE FROM ENGLAND

I just want you to know that your publication is alive and kicking in Yorkshire, England. I read your magazine avidly, and there isn't an English publication to match your features. I keep every copy, and every time I read one, I find something new that I had missed previously. You introduced me to Donghia, Thomas Pheasant and many more. I feel that I belong to an exclusive club and that I know these designers personally. I have been inspired to do so much to my home from studying your coverage of beautiful homes, from the newest condo in Florida to the minutest detail of Danny Kaye's home ("Historic Interiors: Danny Kaye," November 2001). And I just love the Before & Afters and the features on Hollywood stars. I can't wait to collect my next copy of *Architectural Digest*, settle down with a bar of chocolate and a Starbucks—bliss!

ELISSA NEWMAN
LEEDS, YORKSHIRE, ENGLAND

## IF THESE WALLS COULD TALK

What a spectacular May 2003 issue! I can't stop paging through it, and I have an irresistible urge to wallpaper my house with its pages.

MICHELE ANTONELLO FRISCH
MINNEAPOLIS, MINNESOTA

## ANDRE EMMERICH WRITES

When the wonderful article abou Susanne and me and our home ap peared in the October 2002 issue of *Ar chitectural Digest* ("Strokes of Genius") we were both deeply moved and touche by the beauty of the layout, by Durston Saylor's brilliant photographs and, mos especially, by Steven M. L. Aronson' long, appreciative text. Since then, th article has evoked so many warm responses. There were echoes from friends and colleagues from all over th country and abroad. Just today we agreed to another house tour for the rather prestigious American Jewish Committee, whose benefit chairman had encountered the article in her physician's waiting room. You are probably aware of this, but I was impressed by the long life your issues have, thanks to their presence in waiting rooms and the obvious reluctance people have to dispose of your handsome books. Clearly, there is a whole other impressive additional readership *Architectural Digest* has that is probably difficult to quantify but surely significant in its reach.

ANDRE EMMERICH
NEW YORK, NEW YORK

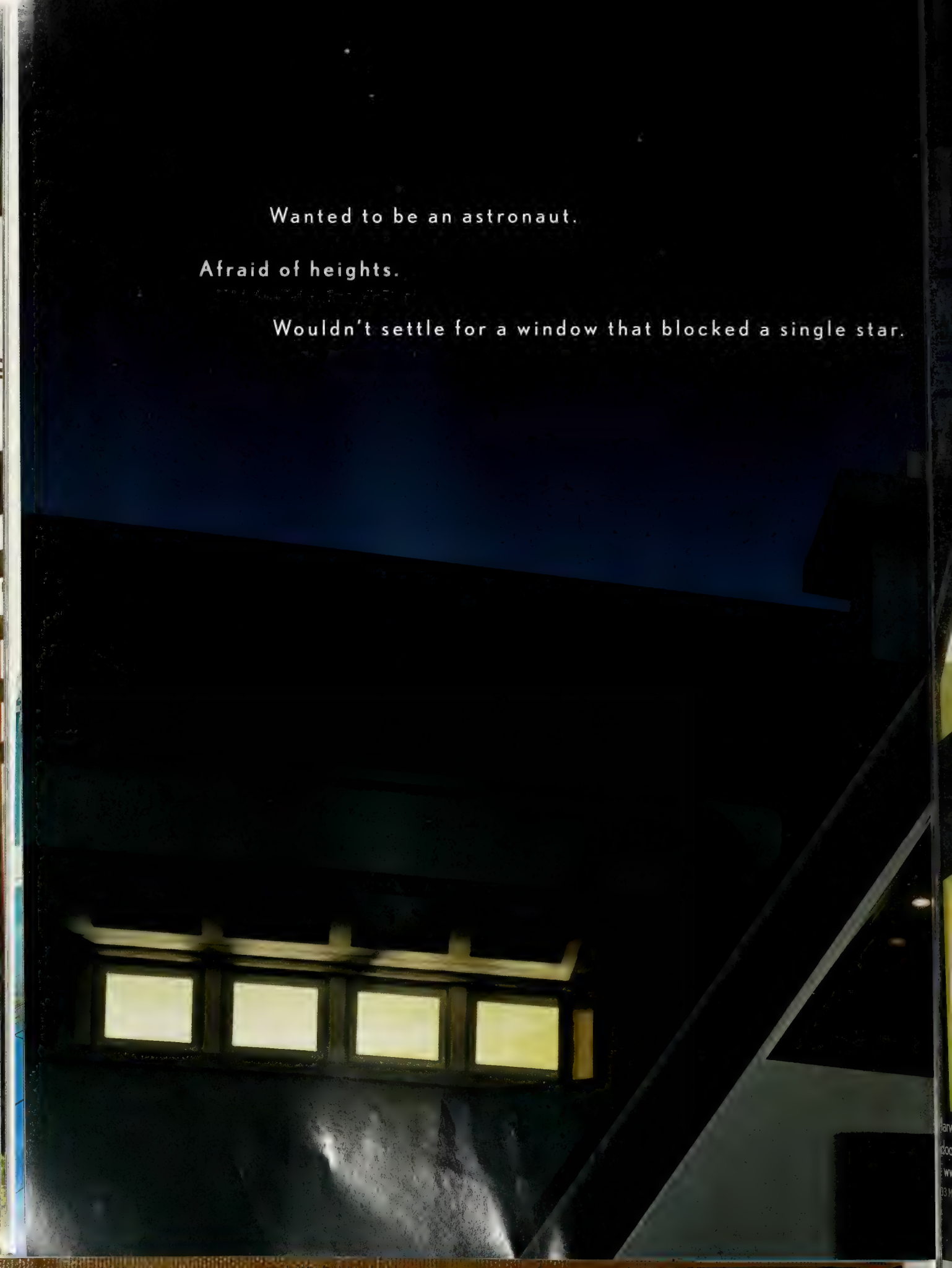
## A WEIGHTY ISSUE

I am retired. I must also be feeble, for when I bought your May 2003 Great Design issue at the airport, I noted it to be the heaviest (and the slipperiest) magazine I'd ever picked up. Indeed, in flight it made my hands and forearms ache, despite my propping my elbows on the armrests. Alas, it finally slipped from my grasp, spilling my cabernet all over my cream-colored suit. At home I weighed myself with and without your elephantine issue. The difference was more than two pounds. No wonder I dropped your cumbersome periodical. You should definitely cut down on this poundage in the future, so that gray America can read in peace and confidence, free of aching hands and arms, relieved from permanently stained garments.

GARY GROVES
LAGUNA BEACH, CALIFORNIA

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Once again, we bring you our annual issue devoted to the homes of designers and architects. We appreciate their frankness and forthrightness. It's especially interesting to hear what they have to say when they're at perfect liberty to tell us exactly how they think and feel without considering a client's sensitivities. In this issue, the designer *is* the client.

---

Jeffrey Bilhuber "Some people spend a lifetime finding this kind of contentment. The way Rose Cottage just rolled into my life dazzles me still."

Karin Blake "This house is something I wanted to pass down to my children, both of whom are very much in love with New England."

Geoffrey Bradfield "Personally, I'm not a fan of brown furniture."

Bruce Gregga "It's important to take a space and give it air. You have to make sure there aren't so many objects crowded into a room that they lose the beauty of their form."

Frank Grill "My house is full of strange, irregular shapes, and it's the uniformity of color that makes them disappear."

Thad Hayes "I mellowed out and learned how to blur the boundaries between modernism and classical traditional interiors."

Thomas Pheasant "The house is a refuge, but it's also a laboratory where the art is always changing, the furniture comes and goes, and nothing is really permanent except the plumbing."

S. Marc Thee "I think of the place as a luxury suite in an amazing hotel."

Craig Wright "I love books and bookstores and libraries…I'd come across an old magazine, and there was this picture in there of Charles de Beistegui's Château de Groussay with this double-height library.…That became the inspiration for this room."

Larry Yaw "I wanted to use common materials in uncommon ways."

---

To paraphrase Larry Yaw, we welcome you to this uncommon issue.

***Paige Rense**, Editor-in-Chief*

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PATRICIA LEIGH BROWN ("Hotels: A Sorrento Revival," page 224). Contributing writer Patricia Leigh Brown checked into the Sorrento Hotel in Seattle recently and didn't want to check out. "I could hole up there for a long time and be perfectly happy," she admits. "The guests are cosseted the whole time." Brown, who also writes for *The New York Times*, likens the hotel to "a marriage between Queen Victoria and Bill Gates. It has this Victorian comfort and color scheme, but then there's a little Zen corner with a massage therapist, and a fitness room with Internet access. As I was getting in the cab to leave, the concierge said to me, 'Be sure to come back again—to the 19th century.' And that's just what I plan on doing."



DAVID O. MARLOW ("Craig Wright," page 52; "Karin Blake," page 240; "Larry Yaw," page 274). Having previously photographed the work of his three subjects this month—designers Wright and Blake and architect Yaw—Dave Marlow had a very specific goal when it came to photographing their own houses. "They're trusting me with their private spaces—if I don't show their houses to be as beautiful as they really are, I'm not doing my job. Their styles are so diverse, but each one possesses a great talent for finding and showing wonderful pieces. I must accentuate the great things they've surrounded themselves with." Marlow, a contributing photographer, is currently working on a book about Aspen houses.

*continued on page 46*

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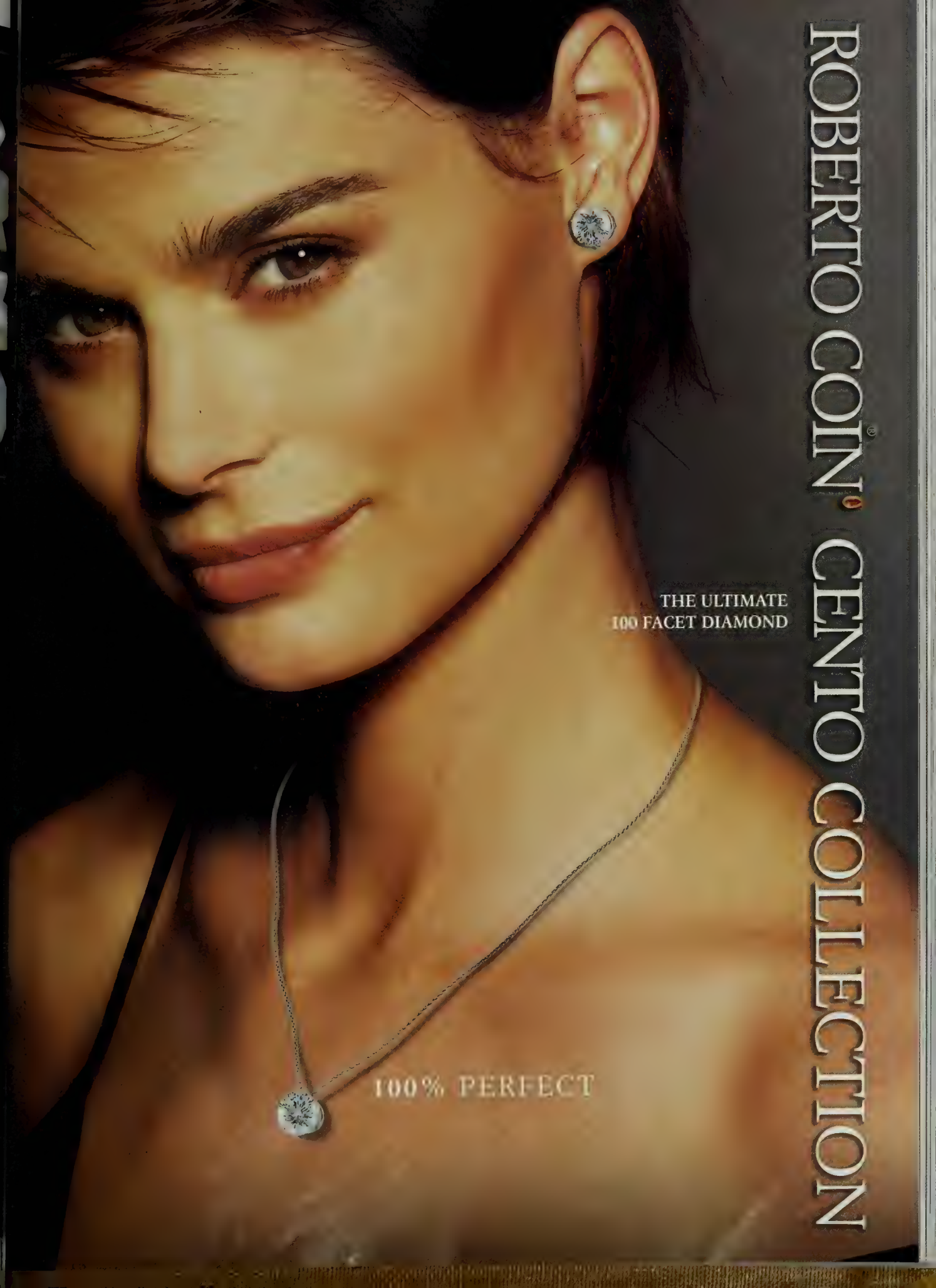
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# Contributors



MILDRED F. SCHMERTZ ("Larry Yaw," page 274). "Before Larry Yaw took me to his new house in Basalt, Colorado, we visited his office nearby," contributing writer Mildred F. Schmertz reports about her day spent exploring the architect's own house. "The staff was working on at least a dozen houses in every stage of design, each one about as big as ever gets built in the Colorado Rockies." Schmertz, an architect and a former editor-in-chief of *Architectural Record*, adds, "And these houses will command their sites. The existence of Yaw's own house, purposefully as small as he could make it, is more of a secret. The main façade first emerges behind great old trees. Playful and amusing, it promises that the architect's interior spaces will be equally so—and they are."



JEFFREY SIMPSON ("AD Travels: The Rustic Furniture Fair," page 282). At least once a year contributing editor Jeffrey Simpson travels to what he calls "the end of the earth—otherwise known as the Adirondacks"—to visit such hidden gems as the Rustic Furniture Fair, held at The Adirondack Museum in Blue Mountain Lake each September. "The materials that the craftspeople and furniture makers use are rustic, but the results certainly are not," he says. Simpson, a veteran antiques show attendee, was bowled over by "the elegance, inventiveness and sophistication" of the pieces he has seen at the fairs of years past. "One of my favorites," he recalls, "was a Hepplewhite-style sideboard with birch legs. Amazing."



DURSTON SAYLOR ("Sarah Bune," page 134; "Thomas Pheasant," page 208; "Geoffrey Bradfield," page 230; "Matthew White," page 286). For this special Designers' Own Homes issue, contributing photographer Durston Saylor captured Thomas Pheasant's 1921 Georgetown gatehouse, Geoffrey Bradfield's apartment in a 1903–4 New York limestone mansion, Matthew White's duplex (which he calls "beautifully sympathetic to its building") in a McKim, Mead & White mansion in Manhattan and Sarah Bune's 19th-century workman's cottage in Greenwich Village ("very Alice-down-the-rabbit-hole"). Saylor's images have appeared in numerous books, including *Skidmore, Owings & Merrill LLP: Architecture and Urbanism 1995–2000*.

PETER HALDEMAN ("Craig Wright," page 52; "Doug Dworsky," page 158). "Craig Wright and Doug Dworsky both grew up in Southern California, and they're both very conscious of the area's architectural lineage," notes Peter Haldeman, who, in addition to being a contributing writer for this magazine, has written for *ARTnews*, the *Los Angeles Times*, *The New York Times*, *Harper's Bazaar* and *Elle*. "Wright is drawn to the Spanish Colonial Revival as a natural setting for his fine antiques," says Haldeman. "Dworsky, on the other hand, is guided by L.A. modernists, from Rudolph Schindler to Craig Ellwood."









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## Exotic Finds in New York

**Sinotique** is not your average Chinese antiques shop—hardly any lacquer, very little carving, not a vibrant color in sight. Instead, owner Jan Lee prefers "anything barely hanging on by a thread. I love things that show a lot of wear," he says. Folk furniture from the Shaanxi province, African objects (below), Chinese figures dating to the sixth or seventh century (below right) and "everyday items that get ignored" fill the Chinatown space, where **Juan Montoya** (right, at the shop) can often be found. "I'm always looking for the exotic and the unique—that's why I come here," he says.

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**J. Robert Scott** (877-207-5130) has introduced sleek new pieces designed by founder Sally Sirkin Lewis. Veronica, a retro sofa (left) that would do a 1950s lounge proud, is upholstered in a tomato-red wool stretch fabric, *Plié*. The firm's new *Classic Boucle* in turkey red covers the Fontaine lounge and ottoman (above).

*continued on page 73*

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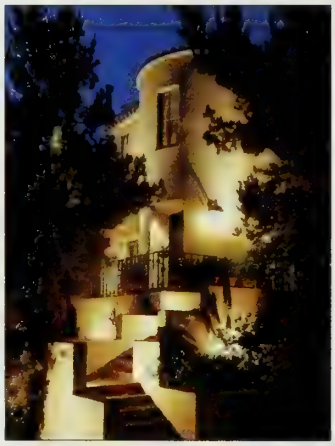



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# Craig Wright

## Expanding His Hollywood Hills Residence to House Books and Guests

Text by Peter Haldeman/Photography by David O. Marlow





IF IT'S TRUE THAT LOS ANgeles is the 21st-century city, then Craig Wright, one of the town's more prominent interior designers, is gloriously out of step. For 27 years Wright has purveyed fine 17th-, 18th-, 19th- and 20th-century pieces at his elegant Los Angeles shop, Quatrain. He thrills to Venetian beadwork out of Paris and rippled satin from a defunct Neapolitan fabric mill. And his clients are more likely to be captains of industry with personal art consultants than sitcom actors with personal fêng shui specialists. (The designer did have a spectacular run with Michael

*continued on page 58*

**Designer Craig Wright added a wing to his Spanish Colonial Revival house in Los Angeles (above). RIGHT: The new library. The drapery fabric is from Old World Weavers.**

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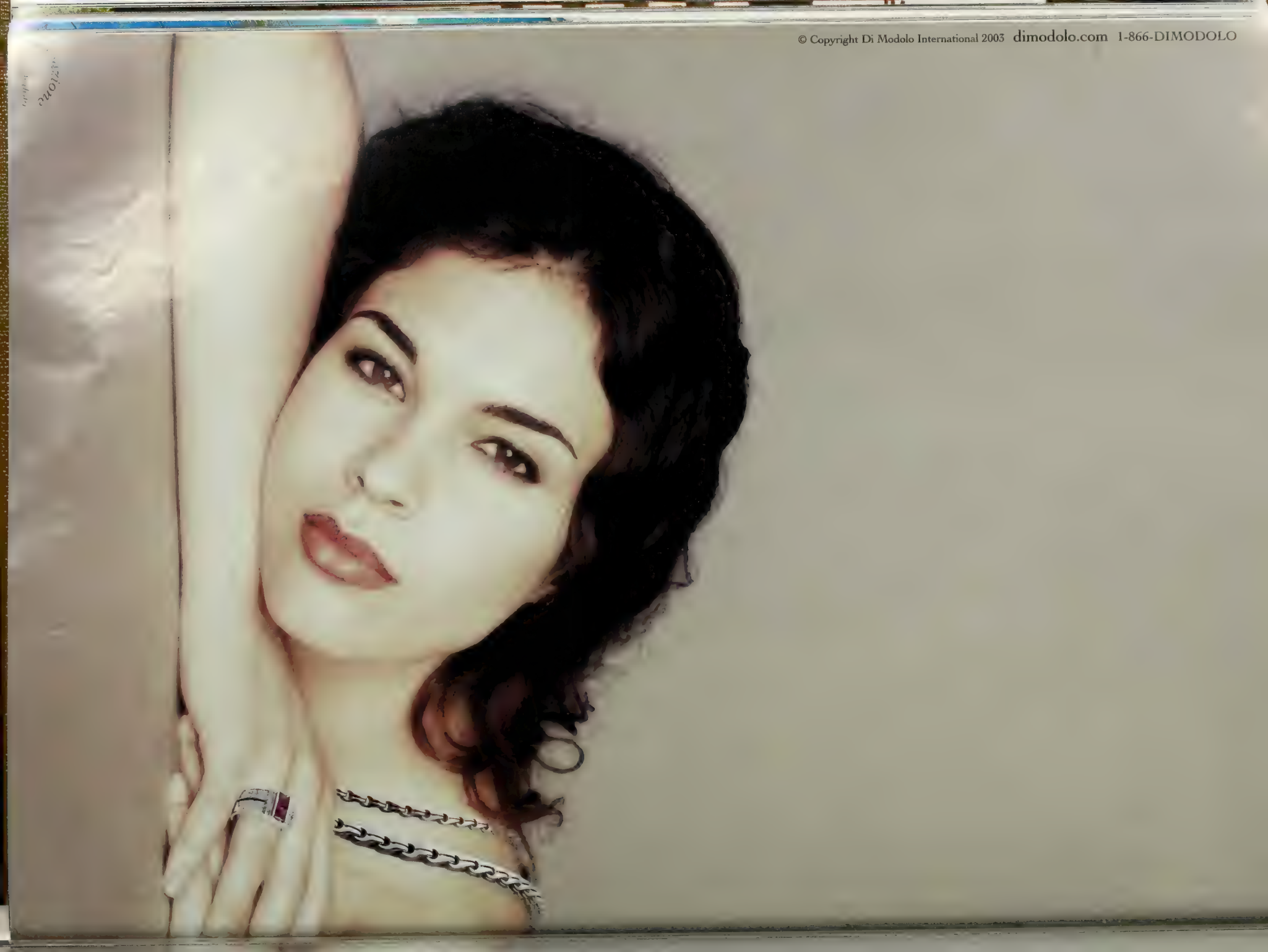



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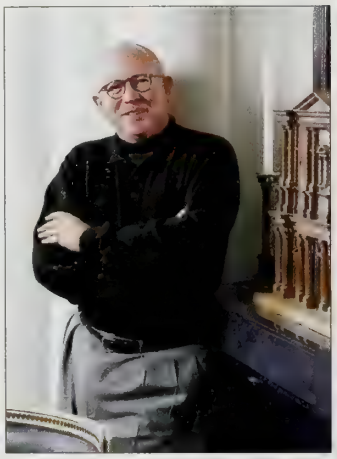

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"It needed one great room. I started sketching while I was on the telephone."



"This wing was for my books," says Wright (above). "What makes me move is when the books start piling up and become tables."



*continued from page 52*

Douglas, for whom he remade residences in New York [see *Architectural Digest*, April 1992], Beverly Hills, Aspen, Majorca and Santa Barbara [see *Architectural Digest*, April 1988]—twice.)

Wright's lifestyle may be less grand than some of his clients', but it's no less genteel. A proponent of the Spanish Colonial Revival architectural tradition in California, he lived for some time in the Andalusia, a legendary 1920s courtyard apartment building, where his own two-story apartment featured wrought iron balconies (see *Architectural Digest*, December 1993). A few years ago, seeking more space and a quieter neighborhood, the designer tracked down a three-bedroom Spanish Colonial Revival house in the Hollywood Hills. It was a good house, he says, but not a great one, and he spent the better part of a year enhancing it with leaded windows and cove ceilings and his urbane mix of furniture and art (see *Architectural Digest*, February 2001). But that was only the beginning.

"It needed one great room," asserts the designer, settling into a Neoclassical Swedish chair before a crackling fire in the room in question. "I started sketching little things on a pad while I was on the telephone. I love books and bookstores and libraries, and very early on—I think I was 16—I'd come across an old magazine, and there was this picture in

*continued on page 64*

ABOVE: The designer modeled the double-height library after the one at the Château de Groussay, outside Paris. Quatrain knife box on desk. Scalamandré cut velvet on pillows.

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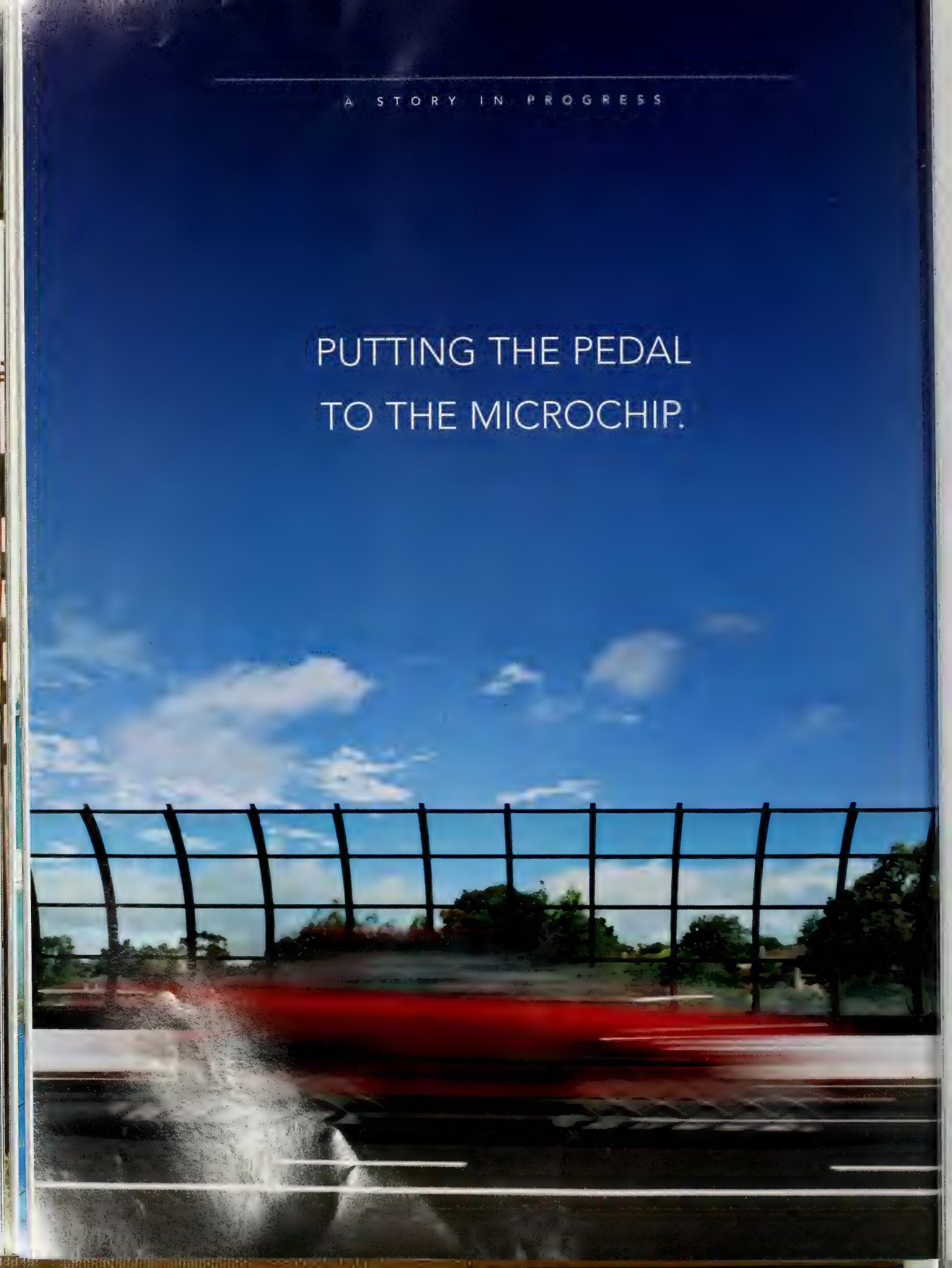
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RIGHT: "It's a tiny little space beneath the eaves where I work at night," Wright says of the "secret" room. The porphyry-topped table is flanked by Italian Neoclassical armchairs.

*continued from page 58*

there of Charles de Beistegui's Château de Groussay with this double-height library. I just drooled over that. I thought those photos were the most beautiful thing I'd ever seen. And so that became the inspiration for this room."

He started with a barrel-vaulted ceiling ornamented with trompe l'oeil coffering copied from the château library. Trios of stately columns flank the two floors of bookshelves and, on the first floor, a granite-and-marble Directoire fireplace. A crystal-and-bronze Swedish chandelier now hangs over an immense dining/conference/work table draped with a faded Samarkand and piled with bronze urns, Neoclassical candlesticks and neat stacks of decorative-arts books. "It's not French, it's not Spanish, it's just a combination of pleasing elements that work together," says Wright. "It's a more European approach—things have a unity in terms of their quality."



LEFT: He created a dining terrace, which "feels like old Los Angeles or dining at the Hotel Bel-Air," says Wright. A Santa Barbara Designs umbrella is over the table.

A secondary purpose of the addition, which sits on the west side of the house and has been designated the West Wing, was to provide discrete quarters for houseguests. Of course, with a host like Wright, the guest rooms have a certain grandeur. "We call this the papal room," says the designer, nudging open a heavy wood door to reveal

*continued on page 68*


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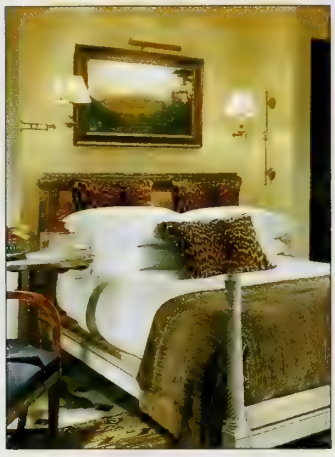
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BELOW: "It has everything a guest needs," Wright says of the second guest room. Leopard-print velvet on Louis XVI bed, Brunschwig & Fils. Carpet from Mansour.



One of the guest rooms, a small space on the first floor, features a cove ceiling and a Louis XVI bed.



*continued from page 64*

a beam-ceilinged room that just manages to accommodate a bed framed by monumental columns. "The bed is 17th-century Italian, but it was an altar. Someone in the 19th century cut it apart and made it into a bed. We had to build the room around it, and as you can see, it was touch and go." The other [illegible] is a humbler affair, [illegible]ly gracious, a small [illegible] the first floor that [illegible] cove ceiling and a Louis [illegible] painted bed.

Both chambers enjoy private access and open onto a series of small outdoor spaces set up for dining, sunning and swimming. The outdoor area, walled by clipped hedges and pines, makes a versatile house even more flexible. "We wanted kind of a little [illegible]ompound," explains Wright. [illegible]n be as big as we want [illegible]ittle. It's a big little [illegible] During the holidays [illegible]people. It was rain[illegible]s 60 inside. And it [illegible]outifully."

Early on in the house remodel, Wright contemplated going in another direction altogether. "I had this idea of things being very casual, very L.A. I've always loved those simple French country stone chimneypieces. So I bought one and put it in. One of my friends came over and said, 'Craig, what are you doing? You're not casual.'" The designer beams. "Out went the fireplace. In went a wonderful *rouge royale* marble mantel." □

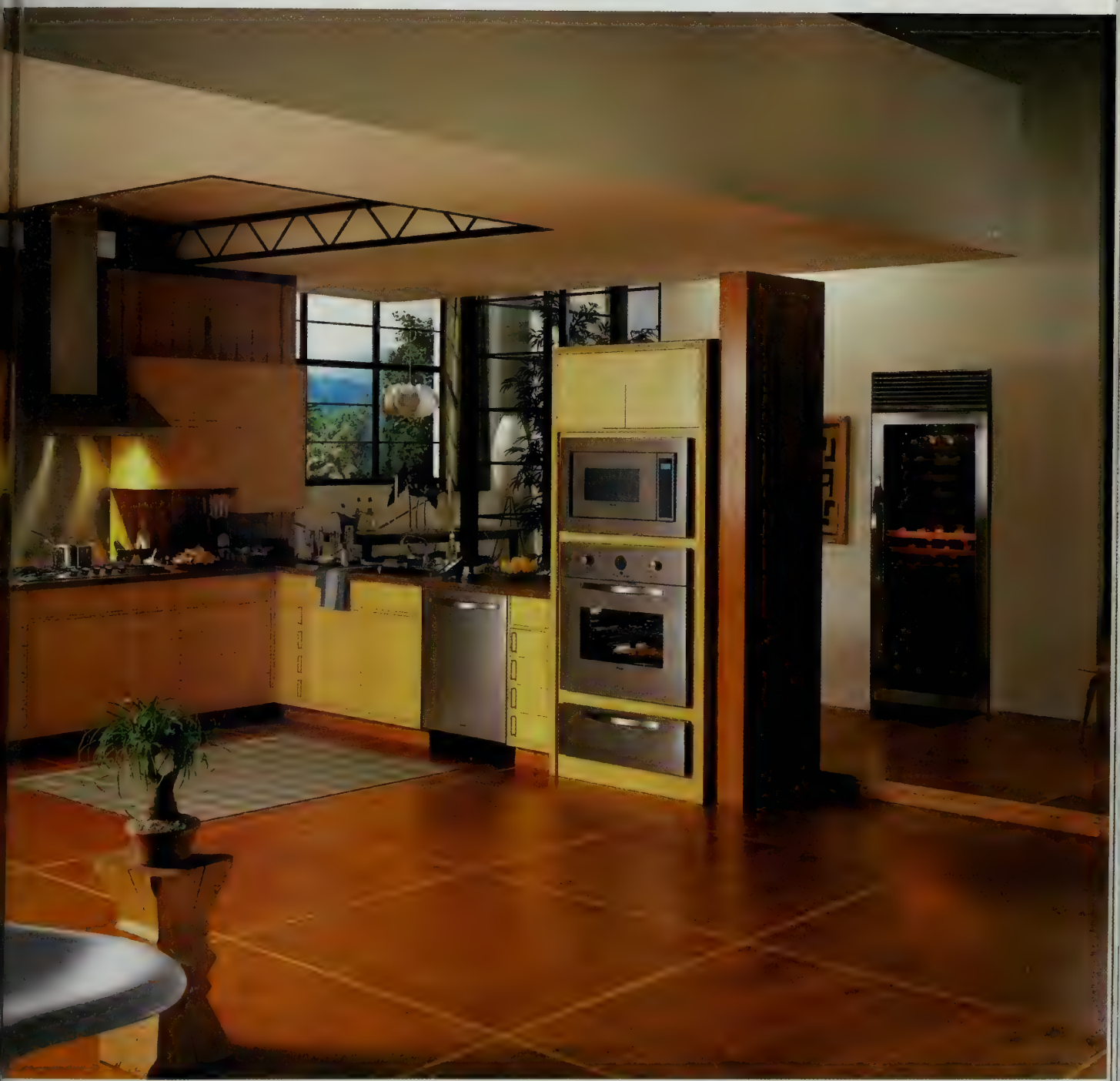
ABOVE: A bed made from portions of an Italian altar dominates the "papal" room. Clarence House flame stitch velvet. Pillow brocade by Lisio through Bergamo.


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"The railing transformed the whole town house," says Terry Hunziker.



## Metal Influence

For a three-story town house in Seattle, **Terry Hunziker** wanted something distinct to set off the central staircase, which connects the levels. He brought in blacksmith L. Japheth Howard, of **Flicker Forge**, to do the job. Based "in the center of Missouri," Howard worked with Hunziker on-site to formulate a design, then headed back to his workshop, where he hand-forged the steel railing. "The uprights look like figures," says Howard, "and they're alike, in that they're meant to look the same, but since they're made by hand, they have subtle differences." The finished product "is very sculptural," says Hunziker (above). "It really made the space."

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## Imperial Flair

**Linda Wrigglesworth** was working for a Chinese porcelain dealer when she saw her first robe. "It was in a box, all scrunched up, as wrapping for a piece of porcelain!" she says. "As soon as my eyes fell upon it, I knew it was my destiny to preserve these costumes."

Now Wrigglesworth sells antique Chinese costumes (below), including imperial robes, Tibetan textiles (right) and accessories from her shop in London's Mayfair district. She goes to Beijing's Forbidden City and other palaces and museums for research but buys most of her stock from private sources. She has sold wedding hats to **Stephen Ryan**, who framed them for a contemporary dining room.

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*continued on page 106*



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# Melvin Dwork

## The Pioneer Spirit's Uncommon Collection in Manhattan

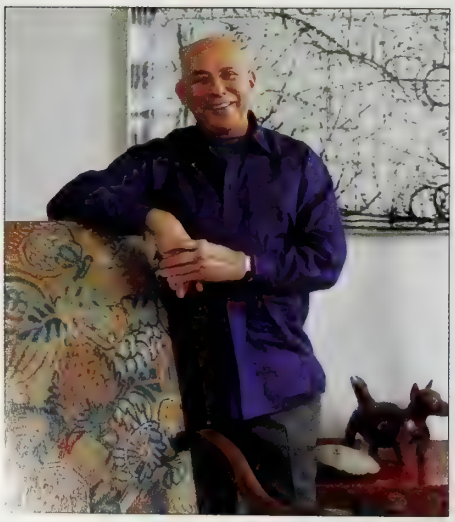
Text by Stephen Drucker/Photography by Scott Frances



"I DON'T THINK I'M VERY MUCH LIKE most decorators," says Melvin Dwork, and he certainly would know, having arrived in New York to study interior design at Parsons in 1942 and having been in business for himself since 1950. He has met them all. He remembers Billy Baldwin when he was "getting started." His first and only employer in New York was James Pendleton, [illegible] the king of the 57th Street set, now [illegible] forgotten. He's been through [illegible] Tony Duquette and William [illegible] And he's still here.

At this comfortable point in his career, he's supposed to be ensconced in Belgian loafers in some jewel box on the Upper East Side of Manhattan. But as he says, he isn't very much like most decorators. Last year Dwork, a true downtown soul, pulled up his roots in SoHo and started life over even farther downtown, as far as it is possible to go. His new home is three blocks south of ground zero, in one of many 1920s Wall

*continued on page 78*



**"The concept was to utilize my furniture in the best way possible," Melvin Dwork (left) says of his New York apartment. ABOVE: The living room. Stark carpets throughout.**

**OPPOSITE: A 1950 oil by Françoise Gilot of Paloma Picasso as a baby hangs in the living room near pieces from the designer's collection of African and pre-Columbian art.**


Gauch
PHILIPS



Various works of art flank a 1949 Bernard Buffet drawing in the sitting room. "Decorating comes down to one simple fact," says Dwork. "If it pleases you, it's right."

*continued from page 76*

Street office buildings recently converted to apartments. This is not the neighborhood for people who need a man in white gloves to hail their taxi. Rather, the subway is on the corner, an easy dash from a lobby bright with fluorescent lighting and long banks of elevators filled with the friendly ghosts of long-departed stenographers. Attractive young people dressed in black microfiber wait for those elevators now, and there's a pioneering New York spirit in the air, on which Melvin Dwork thrives.

Never intended as a residence, the building has 300 different layouts among its 450 apartments, and Dwork leases one of the very best. About 1,000 square feet, on a high floor, it has two bedrooms and a spacious terrace with a magnificent panorama of New York Harbor. It feels more like a loft than an apartment, but then again it doesn't quite feel like a loft. Imagine, a whole new way to be a New Yorker.

"I think a pleasant accumulation is what decorating is all about," Dwork says, making what he does sound so easy. He has never been one to dazzle people with puddles of fabric and masses of little boxes; his rooms are crisp and tailored, all shape and shadow, with just enough color to make them interesting and a low horizon that is very calming. Industrial wall-to-wall carpeting, gray solar blinds and a few carefully chosen paint colors smooth out the edges here, the rest being up to the objects and their dramatic placement. "I never set out to 'decorate,'" Dwork says. "I never begin with a specific idea about what the style will be. I gather appropriate pieces that fit the needs of the plan and the client and, most important, fit the scale, regardless of age or style. There's nothing worse than crowding a room with wrong-scale pieces."

Last year Dwork, a true downtown soul, pulled up his roots in SoHo and started life over even farther downtown, as far as it is possible to go.

It has taken Dwork a lifetime to come by his "pleasant accumulation." The living room is built around some Baroque chairs, their wood frames twisting and curling, their seats textured with tooled leather, tapestry and the designer's favorite, wool challis. Louis XIII and Flemish, dating from the 17th century, these are chairs one expects to see at Axel Vervoordt's castle in Belgium, but they are not at all usual in Manhattan. Dwork has been drawn to them for decades.

*continued on page 82*

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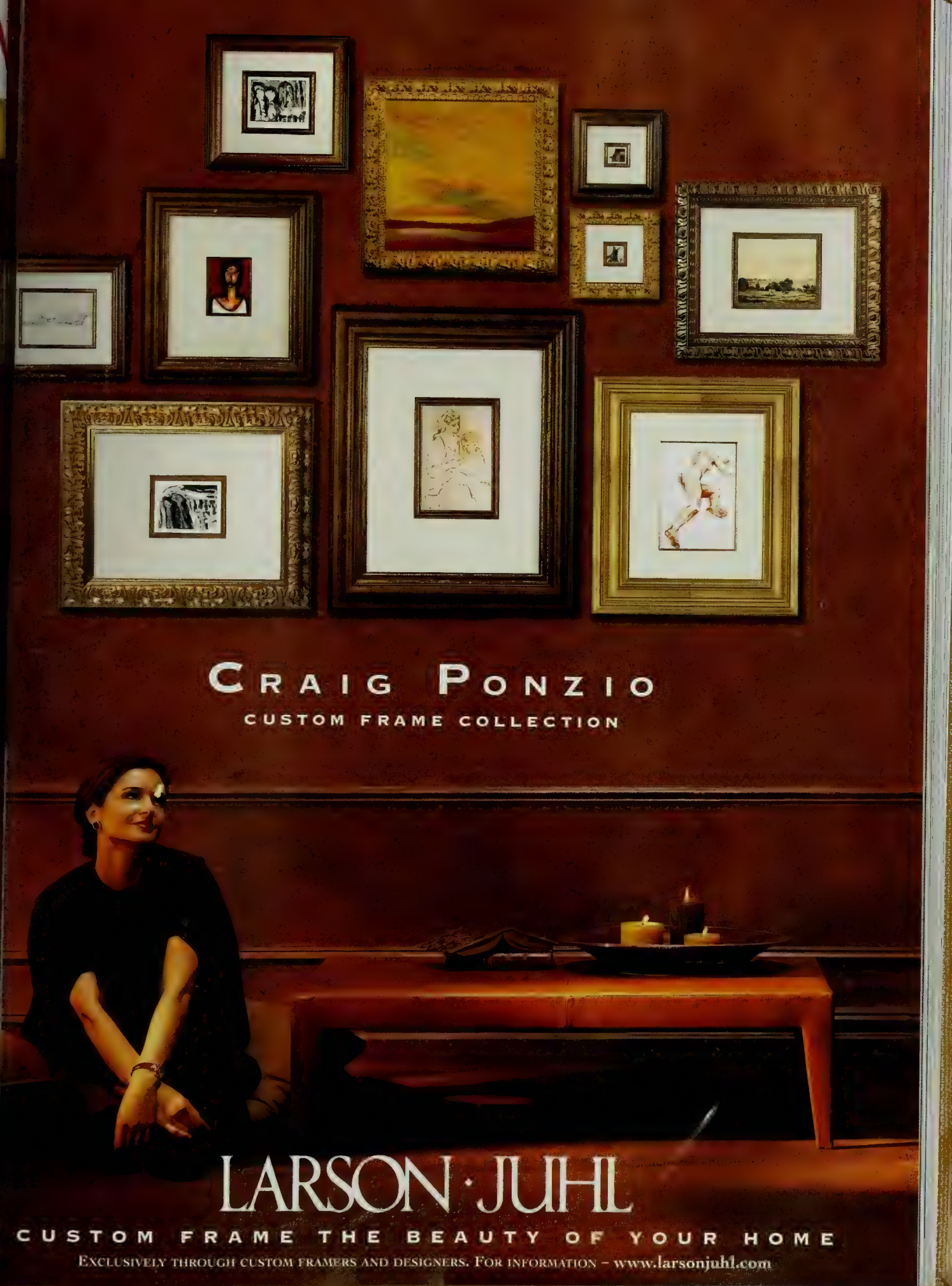

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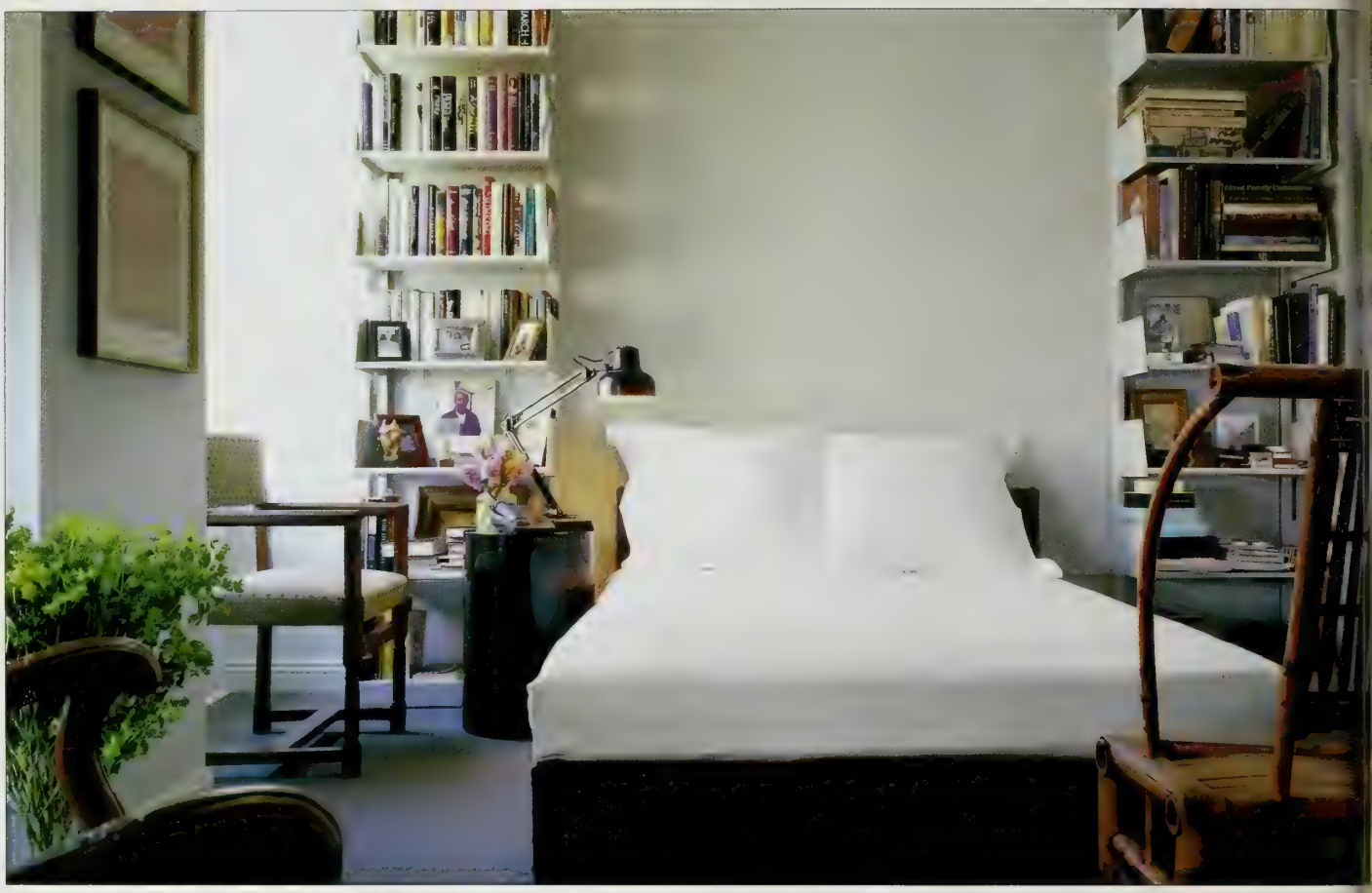
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*continued from page 78*

"I've always liked early furniture," he says. "It works so well with modern things. These are very strong pieces, and they're very good with air around them." The chairs are often pulled up to a big Renaissance-inspired table with iron legs welded to cannonballs. Off in a corner of the living room, it sits higher than a cocktail table but short of dining height. "I'm not crazy about conventional dining rooms," he says. "The word *formal* always throws me. People should feel relaxed at the table, whether in a restaurant or a home. I think most dining tables are too high. Twenty-six inches is a nice height."

Those highly carved chairs work well with the designer's collection of African and pre-Columbian pieces—those unfamiliar shapes never fail to evoke questions. (The answers: "water vessel," "burial doll," "ceremonial," and "baboon skull wrapped in [illegible].") Dwork collects drawings too, "as personal to him as an old friend."

*continued on page*



**ABOVE: Dwork mixed industrial shelving and an 18th-century Chinese bamboo chair in the master bedroom. Brunschwig & Fils fabric on armchair. Edelman leather on bed.**

**LEFT: Elsewhere in the room, an ancient Egyptian head of Horus is on a 1930s chest. The mirror frame is 17th-century Dutch. "My main extravagance is quality," says Dwork.**


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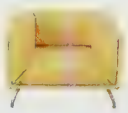

Glass sconce


Venetian chandelier





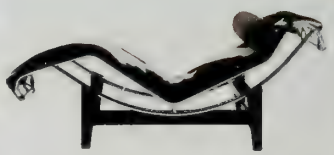


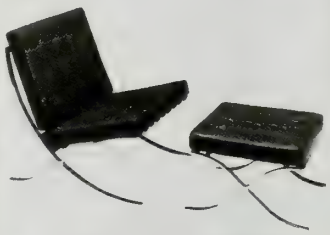

Ginger chair converts into a single bed




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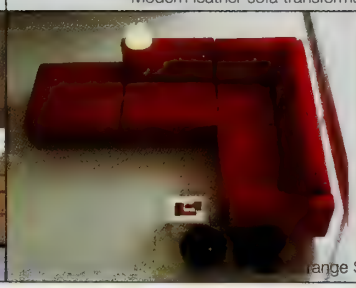

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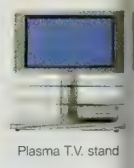

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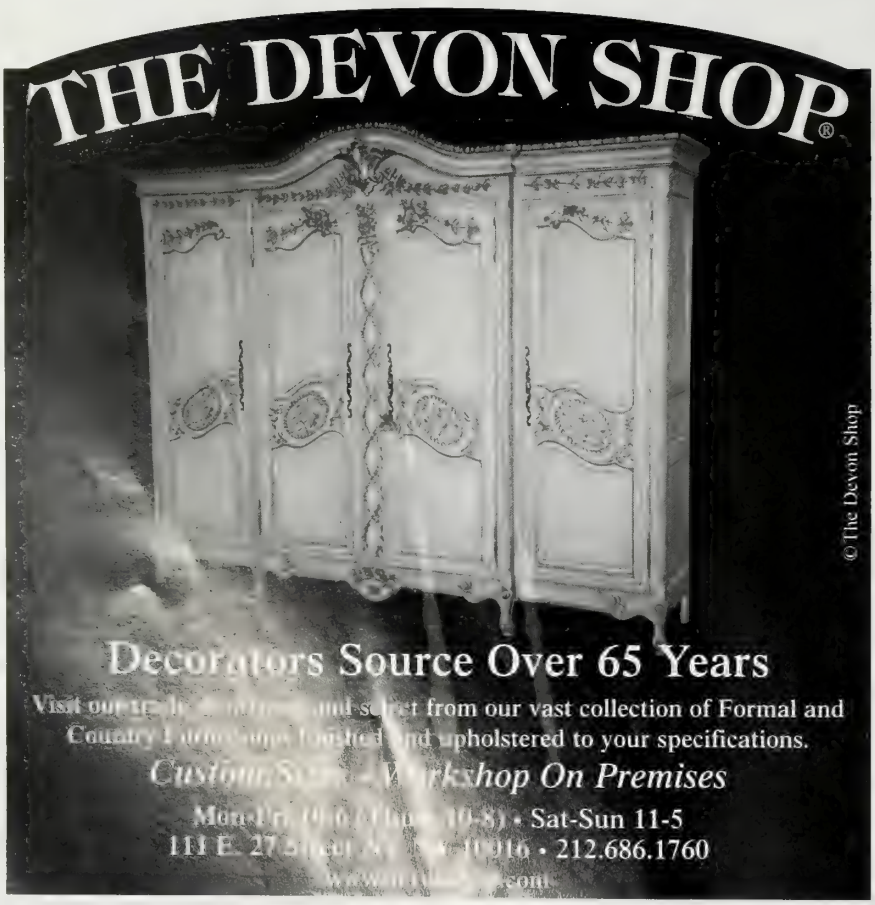
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## Melvin Dwork

*continued from page 82*

exotic in its own way. A huge pen-and-ink odalisque by Joseph Glasco, commissioned by Dwork in 1969, looks from a distance like an African textile; and even Françoise Gilot's *Portrait of Paloma in Her Crib* (as in Picasso) has a raw, African quality in its strokes. Yet it must be said, the same man who recently acquired a seven-foot-tall fertility totem has never lost his affection for the pair of unabashedly pretty Directoire pastel portraits purchased on his first trip to Europe in 1953; they hang in the sitting room, which he uses as a guest room.

"Have you noticed, there isn't a lampshade in this room?" Dwork asks. The only lighting comes from two can lights and a floor lamp, a midcentury classic called the Triennale, bought long ago when it was new and as sexy as Belmondo on a Vespa. Its three chrome arms can be pointed up, down, any which way, and, Dwork says, "It's quite enough light. You'd be amazed how much borrowed light there is in Manhattan at night."

Everywhere there are little hints of the designer classically schooled at Parsons in its Van Day Truex heyday. Dwork's bed, which barely makes it 18 inches off the floor, is upholstered in black-green buffalo-textured leather with bold nailhead detailing, and it's not an overly puffy affair. There is his incredible restraint in the arrangement of every object, from an ancient Egyptian head of Horus to a Tiffany silver perpetual calendar. And how about that grog tray welcoming guests in his entrance hall, laid out with silver julep cups and esoteric cocktail implements and bottles of whiskey? It's a touch from the golden days of postwar Manhattan that one doesn't see so often anymore.

It didn't take long to get this home right. The moss-scented candle is on the big table, the 20-year-old banana palm has adjusted nicely, the art books are organized on industrial shelving, and those Directoire pastel portraits once again flank the Bernard Buffet, where they've always looked best. Dwork couldn't be more settled. "I'm not the sort who shuffles things around all the time," he says with some pride. Just a little reminder that he isn't much like most decorators. □

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# A Providential Pastime

## Gayle Wells Mandle and James Brayton Hall Scout the Rhode Island Capital

Text by Susan Sheehan/Photography by Alec Marshall

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*continued on page 90*



The Providence River flows through the revitalized city, which has a host of artistic shops.





RUBY B. DAVIS

**LEFT: Ruby Davis, left, shows Gayle Wells Mandle and James Brayton Hall one of her American quilts.**

**ABOVE: Whimsical items, such as wood and tin globes, mix with furnishings Davis finds on her travels.**

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## STANLEY WEISS COLLECTION

**LEFT: Sitting on a Philadelphia settee with eagle embellishments, Mandle and Weiss discuss a 17th-century violin made by Pietro Guarneri. The shop displays "Neoclassical pieces of museum quality," says Mandle.**

*continued from page 88*

minating the darkness of the night. "The capital of Rhode Island is experiencing a 21st-century renaissance," remarks James Brayton Hall, a native of Providence, who has an undergraduate degree in architecture from the University of Virginia and a graduate degree in landscape design from the Rhode Island School of Design (RISD).

Hall and Gayle Wells Mandle, a painter and designer who moved to Providence in 1993, when her husband became president of RISD, enjoy collaborating on projects—they are currently redesigning the office of the new mayor. For them, shopping in Providence provides a variety of architectural experiences and references to the city's past.

Stanley Weiss displays his large collection of Ameri-

*continued on page 94*




## CAV

**ABOVE: At CAV, located in a 19th-century brick building, clients can dine while they shop for African art.**



**RIGHT: The designers examine a Benin bronze ram as they sit down to lunch at a kilim-covered table.**

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PEAN DOUBULYU

RIGHT: James Watkins shapes a piece of hot glass, while Liz Pannell shows Mandle a finished vase. Stainless-steel doors cover the furnace, which is kept at 1,950 degrees.



BELOW: "Beautiful but functional" pieces in the adjacent showroom. BELOW RIGHT: Hall watches Watkins work a glass vessel.





"Most pieces are poked and pushed and molded to give them a dimpled effect," says Pannell.

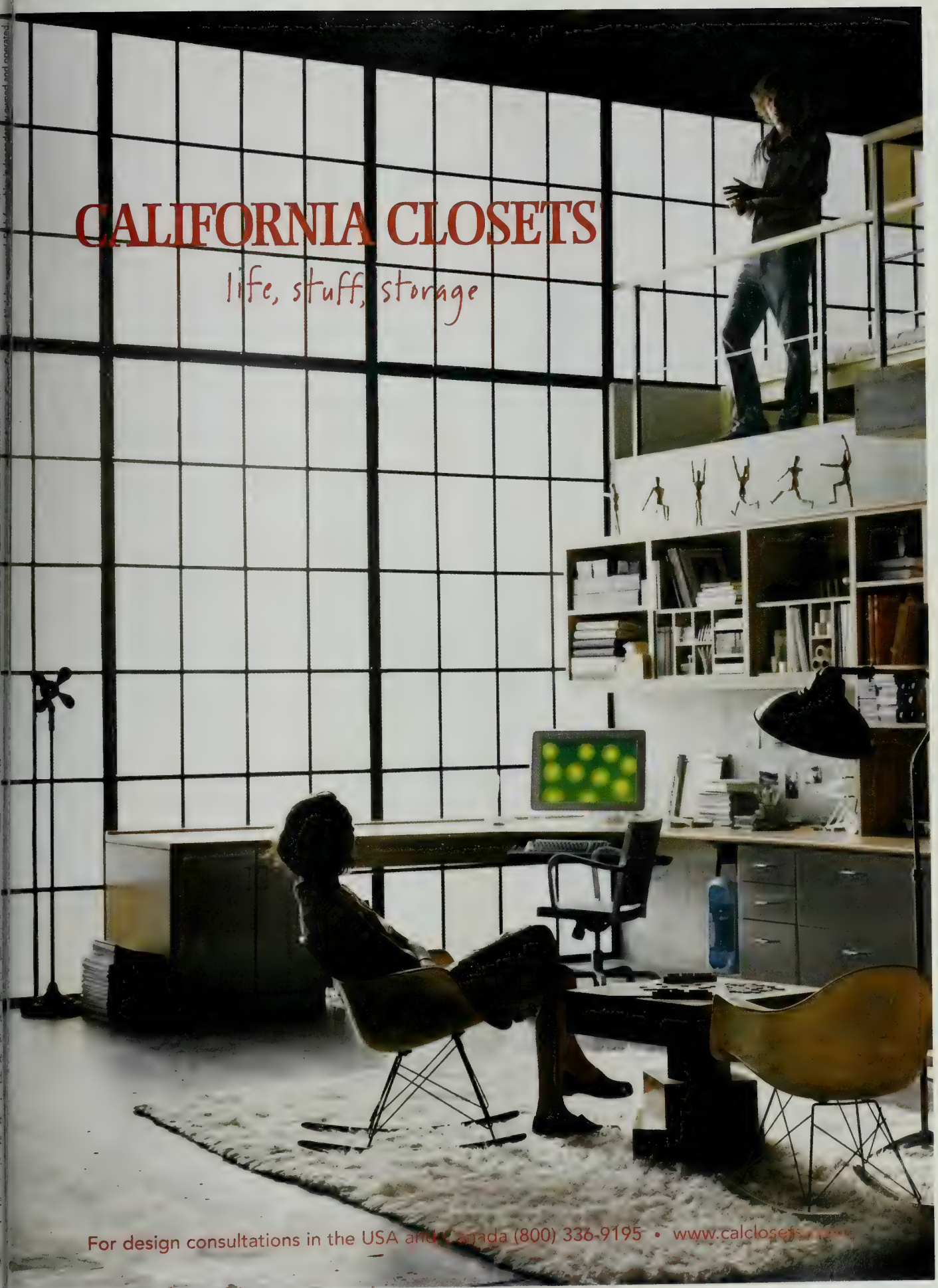
*continued from page 90*

can and European antiques in the historic Tilden-Thurber building, a masterpiece of Beaux Arts design. "Right now I have a violin made by Pietro Guarneri around 1690 for sale," he says. "When I was a kid, I studied the violin, and I revere the violin makers of Cremona."

Weiss is fond of a Gorham silver service presented to the renowned Union general Philip Henry Sheridan in 1874 and engraved with Sheridan's initials. "It's in the Neoclassical style, with sphinx feet," Weiss says. "Antiques should always be gorgeous, but provenance gives them élan." With the exception of the violin and silver service, Weiss sells few very costly pieces. At a certain price point, "the air thins out, and I prefer not to chase it. I sell 99 percent of my furniture over the Internet. I believe in the truth of the rhyme, 'If you sell to the masses, you'll eat with the classes. If you sell to the classes, you'll eat with the masses.'" Weiss, a native New Yorker, entertains the classes at Halsey House, his 1801 Federal house in College Hill, the oldest section of the city.

Ruby Davis, a designer and collector, is also a native New Yorker. Unlike Weiss, however, she lives above the shop—and below it. She and her husband, Robert, a retired physician, live on the first and second floors of the 1859 Eliza E. Almy House, on Providence's East Side. Davis has eight rooms, on the third floor and in the basement, filled with armoires,

*continued on page 98*


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Diversions abound in the three national parks that call Colorado home. In Rocky Mountain National Park, a site that boasts heavily glaciated peaks and dramatic sub-alpine valleys, hikers can trek over 350 trails—many of which lead into the backcountry for wilderness camping. Fishing, rafting and kayaking are popular on the Gunnison River in Black Canyon of the Gunnison National Park. And remnant villages of ancient puebloan builders in Mesa Verde National Park provide a glimpse into another date and time.

For indoor adventures, choose from one of many museums across the state. In Denver, tour art museums that range from traditional western to modern contemporary. The Museum of Nature and Science has stunning dioramas and exhibits on the state's natural and human history. On the more eclectic side, a trip to Colorado Springs brings the chance to see the World Figure Skating or Pro Rodeo Hall of Fame.

Landmark hotels and architectural curiosities also distinguish the state. The Hotel Colorado in Glenwood Springs is modeled after a 16th century Italian villa. Miramont Castle in Colorado Springs was built in 1895 and features nine architectural styles. And much of the town of Leadville is a National Historic Landmark District, with 70 square blocks of Victorian buildings.

When Teddy Roosevelt was once asked how best to describe Colorado, he commented, "The scenery bankrupts the English language." With such vast beauty, it is only natural that endless rewards await.

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Bellagio aims to make its classical architecture, exemplary service and amenities the focal point of the hotel, offering a museum-caliber art gallery, renowned restaurants, shopping comparable to that of Rodeo Drive and Cirque de Soleil's "O."

The Bellagio Gallery of Fine Art presents exhibitions of paintings, sculpture and works on paper by some of history's most famous artists, and gives guests the rare opportunity to see legendary works from selected international collections. On view until early September 2003 is *Andy Warhol: The Celebrity Portraits*. The exhibition covers Warhol's obsession with fame and celebrity by showcasing some of his most noted pieces, including portraits of Jacqueline Kennedy, Mick Jagger and Michael Jackson. An audio tour narrated by Warhol's friend, Liza Minelli, reveals personal insights into the relationships between the artist and his famous subjects.



The festive décor of Le Cirque.

Retailers along Via Bellagio, the resort's shopping promenade, have never before been located together. Guests can browse through collections from the likes of Yves Saint Laurent, Prada, Hermès, Gucci, Chanel, Fred Leighton, Tiffany & Co. and Giorgio Armani.

There are also four James Beard Award-winning chefs at Bellagio, including Las Vegas' first James Beard award recipient, Julian Serrano. At Picasso, Serrano serves [illegible] Mediterranean dishes alongside works [illegible] with Pablo Picasso's colorful [illegible] as well as his ceramics, tiles and sculptures. Other restaurant "musts" are Michael Mina's Aqua, Todd English's Olives and the famed Le Cirque.

Bellagio's lounges are the gathering places for after-hours excitement. Fontana Bar, located in the center of the action on the Casino Level, features live entertainment with expansive views of the surrounding lake. At Caramel Bar & Lounge, signature martinis are served in chocolate and caramel-coated chilled glasses.

Service is paramount at Bellagio. Guest rooms and suites offer nightly turndown service, 24-hour in-room dining and state-of-the-art conveniences.

The hotel has embarked upon a $37[illegible] million construction of a Spa Tower, expanding upon the resort's lavish spa and salon as well as adding a new restaurant, retail and convention spaces. To be completed in December 2004, the tower will invite new audiences to experience the elegance and romance that make the AAA Five Diamond Bellagio in Las Vegas one of the top resorts in the world.

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Simple Pleasures owner Mary Moore sells many items for the house and for the garden—and for the person.

*continued from page 94*

quilts, sconces, painted furniture, doors and objects.

"I started out buying furniture and quilts and all sorts of objects I fancy, including wood and tin globes and architectural fragments, for my clients," Davis says. "Then I discovered that many designers, after providing their clients with furniture, wallpaper and rugs, don't have the time or energy to look for accessories. I love to look for little pieces, so I find the little pieces for them."

Hall admires Davis's idiosyncratic and insightful eye. "She's a classic collector-decorator, a character from the 1920s," he observes. "Her vision about something made yesterday is as clear as it is about a piece made 200 years ago." Mandle bought an armoire for a New York apartment from Davis and tables for a house she is designing in Montecito, California.

When she wants a colorful wedding gift, she goes to Peàn Doubulyu Glass, in the Smith Hill area. Many RISD alumni have chosen to settle in Providence, among them Liz Pannell and James Watkins. Pannell, a painter, and Watkins, a sculptor, studied

*continued on page 100*



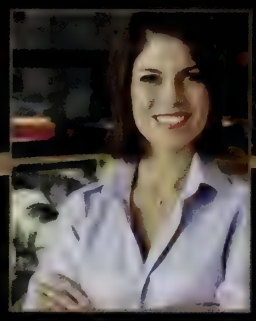



SIMPLE PLEASURES

**ABOVE: Hall says, "A visit to the shop always rewards a designer with many surprises," such as papier-mâché masks, apothecary globes and a 19th-century plaster Venus.**

**LEFT: On the shop's lawn, the duo admire Guy Wolffe pottery, which rests on outdoor furniture designed by Alexander Moore.**

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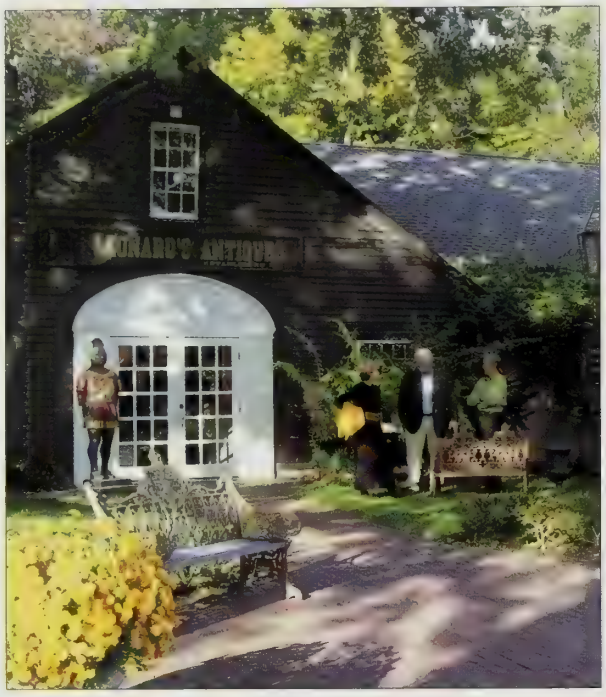
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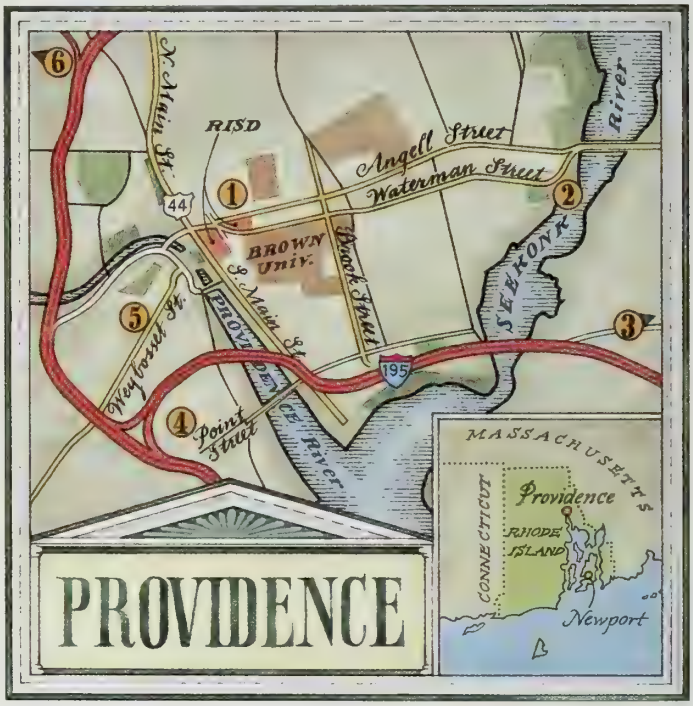
*continued from page 98*

in RISD's glass department under Dale Chihuly. After graduating in 1981, they began their own business. Wanting to keep their surnames for their painting and sculpture, they chose a phonetic spelling of *P* and *W* for their art glass business. Every piece is finished by hand. "Most pieces are poked and pushed and molded to give them a dimpled effect," says Pannell. "I think the strength of our glasswork comes from the fact that it's a collaborative effort. As the painter, I work out most of the coloration. Jim's sculptural sensibility influences the shaping."

Years ago people drove from Providence to Boston to eat fine food. Now, Hall says restaurant traffic also moves in the opposite direction, with Bostonians driving to Providence to eat at Al Forno, New Rivers, Empire and CAV. The latter doubles as a place to buy African art, tribal rugs and Asian bronzes.

After Sylvia Moubayed, an

*continued on page 102*




## LEONARDS NEW ENGLAND

**Above Left: The designers chat with Jeff Jenkins in front of the post-and-beam barn that houses some of his inventory. Above: Reproduction headboards are displayed with antique bedposts.**

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2 **Simple Pleasures**, 6 Richmond Square, 401-331-4120. *Garden furniture and accessories*

3 **Leonards New England**, [illegible] Taunton Avenue, Seekonk, MA; 508-336-8585. *Vintage and reproduction bedposts and headboards*

4 **CAV**, 14 Imperial Place, [illegible]751-9164. *Restaurant; African art, tribal rugs and Asian bronzes*

5 **Stanley Weiss Collection**, [illegible] Westminster Street, 401-272-3200; www.stanleyweiss.com. *American and European antiques*

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## Shopping

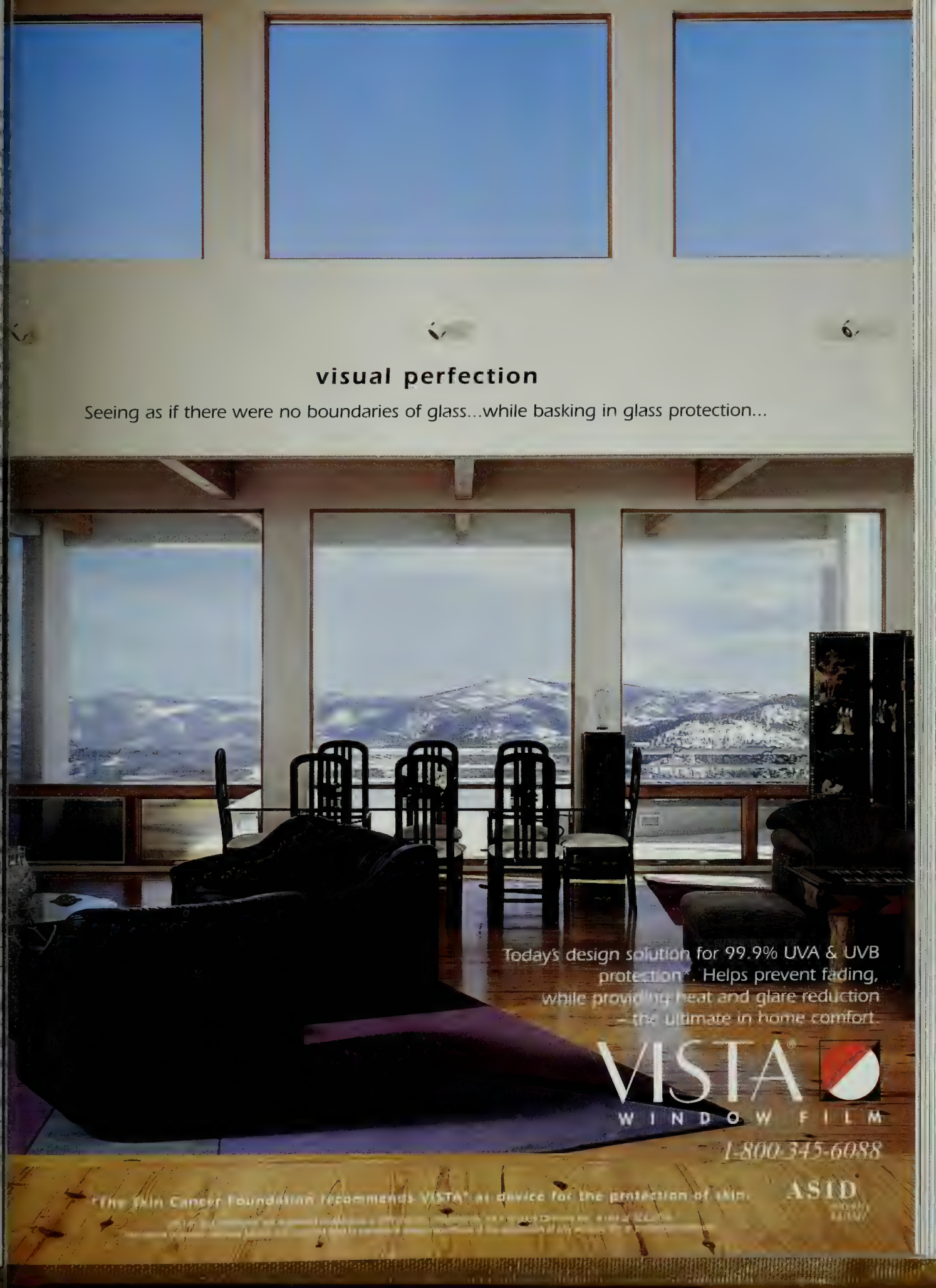
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Egyptian-born woman who lived near the Ituri Forest in northeast Zaire (now Congo) in 1962 and 1963, bought an upstairs loft in the historic jewelry district of Providence, she looked at the space on the first floor. "It gave me a vision," she says. She would display the art brought to her by dealers from Africa and would set up a few tables among the Caucasian rugs and the Benin bronzes for wining and dining. The letters in the restaurant's name stand for "cocktails, antiques and victuals." Mandle often dines at CAV and once bought a bronze boar from Burkina Faso for her husband's birthday.

For jardinieres and vases for herself and for friends, Mandle drives to the city's East Side to Simple Pleasures, a shop owned by Mary Moore, on the banks of the Seekonk River. Moore sells many items for the house and for the garden—and for the person, including artist-designed jewelry. She also sells garden furniture designed by her husband, Alexander Moore. "He makes the chairs, tables and settees slowly, to order, with leaf-form arms and pierced backs," Moore says. The couple met at RISD, where Moore studied painting. "I think the shop is now my canvas," she says. "I love its rustic-ratty location. I sometimes think of changing the shop's name to something a little less common, but it seemed appropriate 11 years ago, when I opened the shop, and it does today. You never know what the simple pleasures are and where you'll find them."

Across the Seekonk River, in nearby Seekonk, Massachusetts, is Leonards New England, the place to find vintage bedposts and headboards. Owner Jeff Jenkins stores much of his collection of 18th- and 19th-century bedposts in a reconstructed post-and-beam barn. "Most customers—individuals as well as New England inns—buy antique bedposts, but they're reluctant to buy antique headboards because they're not wide enough to accommodate queen- and king-size mattresses and linens. We can splice original bedposts onto the tabs of repro headboards."

Like all of the shop owners from whom Mandle and Hall buy items for themselves and their clients, Jenkins likes what he does. "If I won the lottery, I wouldn't retire," he says. "I'd just buy more and better pieces." □


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## An Artful Line





The walnut Janed sid table, left, displays th sculptural sensibility that defines Cecil's Sig nature Collection.

Although **Cecil Hayes** has designed furniture for clients, including Wesley Snipes (*AD*, April 1997) and Samuel L. Jackson (*AD*, April 2000), not until now has she introduced her own line, Cecil's Signature Collection. Referencing the angular lines of African textiles and sculptures, and drawing on her background in the arts, Hayes (above, in the Shea chair) created 24 bold pieces that are offered at the **Judith Norman Collection**.

"It's such a rewarding, soulful feeling as an artist to create something on your own," says Hayes, who personally signs each piece.

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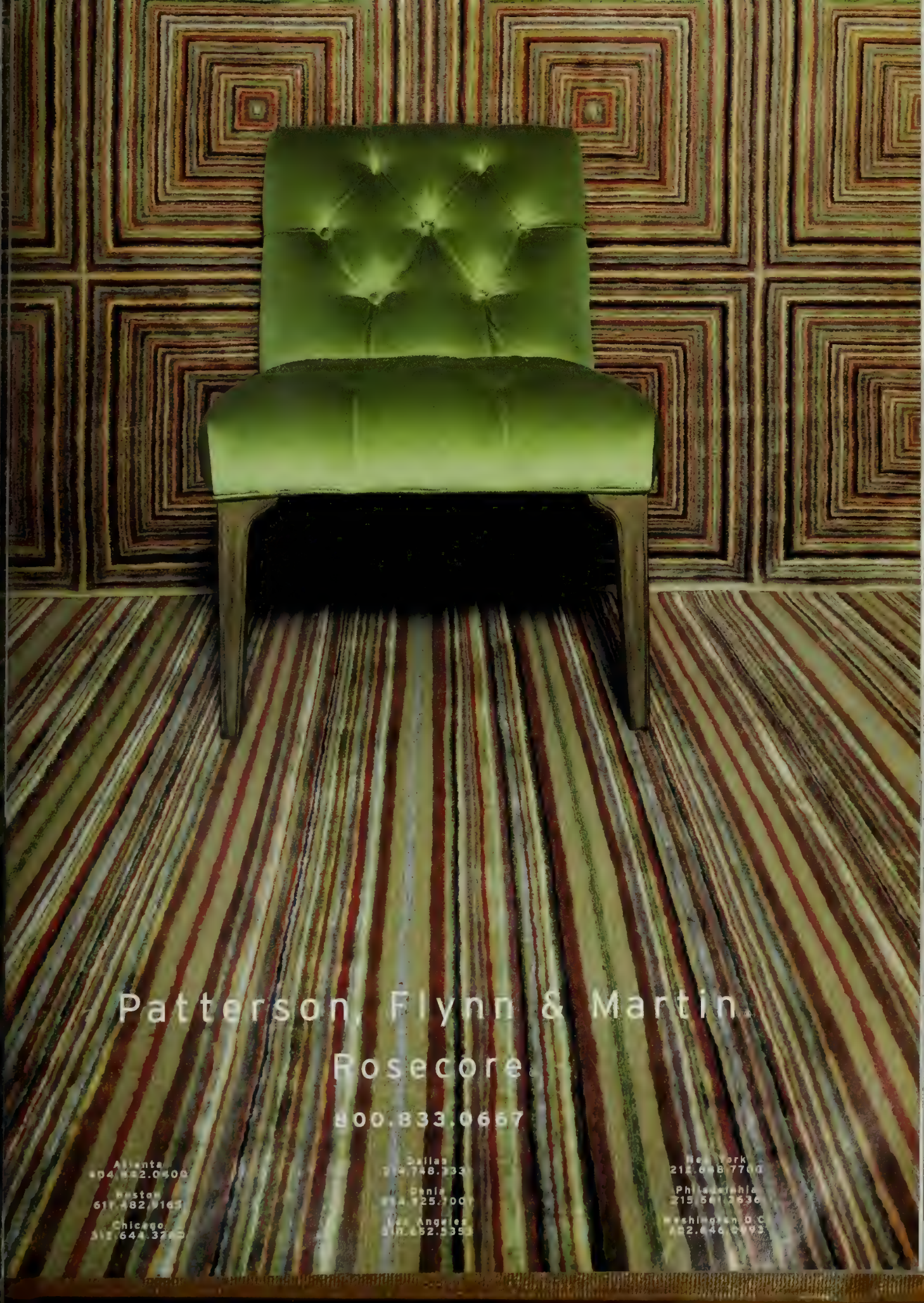
*Santa Ponza*, **right, a new embroidered cotton by JAB**



## Stroheim & Romann

*Santa Ponza* is part of the Madeira Collection of JAB, which is distributed in the United States by Stroheim & Romann (718-706-7000). A crewel embroidery of fanciful birds, flowers and fruit done on cotton, it is available with red and blue backgrounds and in blue on off-white; green, orange and yellow on off-white; and taupe, gray, cream and brown on off-white. *Cashemere Brocade*, a new Stroheim fabric, has a red, turquoise and gold paisley design printed on a blac[illegible]

*continued on page 13*


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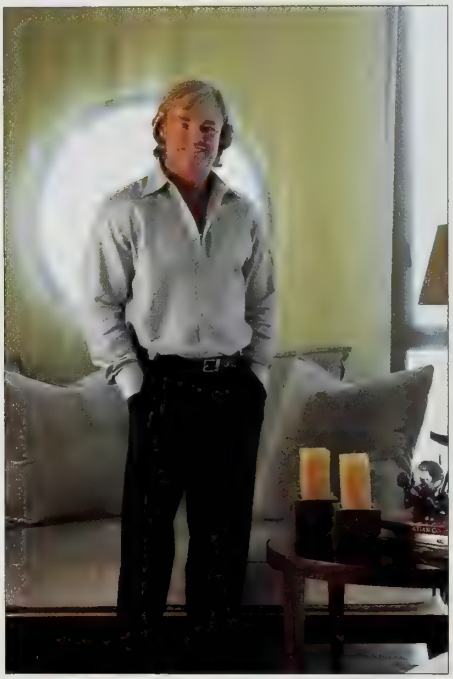
# S. Marc Thee

## A Simple Plan Realized in the Designer's South Beach Pied-à-Terre

Text by Michael Frank/Photography by Kim Sargent

IT IS SOMETIMES A RELIEF TO learn that, in a world full of intricate interior design projects, every now and then one comes along that can reasonably be characterized as simple. Simple is decidedly not simplistic. Simple can, however, be simplifying. It's elegant, iconoclastic and surprisingly freeing for designer and client alike. This is especially true when designer and client are one and the same, as they were in a pied-à-terre that S. Marc Thee recently completed for himself in Miami's South Beach.

As co-CEO of Marc-Michaels Interior Design, a firm that employs 80 people and has offices in three Florida cities, Thee spends a lot of time conceiving residences—many of them second ones—for clients seeking to escape or retire from busy urban lives into Florida's famously balmy air and sparkling light. "The spirit of playfulness here can be very exciting," he says. "People are willing to go out on a limb. I've actually seen clients laugh upon realizing they can finally let go of a set of family china or a painting, even a quite valuable one, they've grown tired of. It's disinhibiting to hear that it's okay to shed your possessions. Second homes are all about giving yourself, or your client, permission to be lighthearted."



**"I was raised in Florida, and I know it intimately; it's in my bones," says S. Marc Thee (left, in his Miami condominium). BELOW LEFT: The South Beach building.**



And when it's yourself *and* your client? "There's just one word: *joy*."

Thee's situation was this. In Winter Park, his primary home, he'd surrounded him-

*continued on page 110*



**RIGHT: The living area. Holly Hunt sofa. Dining chair, Michael Taylor. Drinks table and chairs, in Baker fabric, Barbara Barry for Baker. Daybed fabric from Clarence House.**





"My goal was to have a really bright, view-oriented, expansive place." LEFT: The living area, as seen from the dining area. The green glass lamp is from Boyd Lighting.

BELOW LEFT: Thee covered a wall in the dining area with the same Great Plains fabric he used on the banquette. BELOW: Three works by Jamali, a Florida artist, hang over a sandalwood commode in the living area.

*continued from page 108*

self with objects that constituted his "immediate circle of familiarity, things that represent who I am and where I've been" (see *Architectural Digest*, September 2001). When he decided, for reasons both professional and recreational, to buy a condominium in Miami Beach, he knew at once that he'd have the opportunity to "kick off my shoes and clear my mind—and my space."

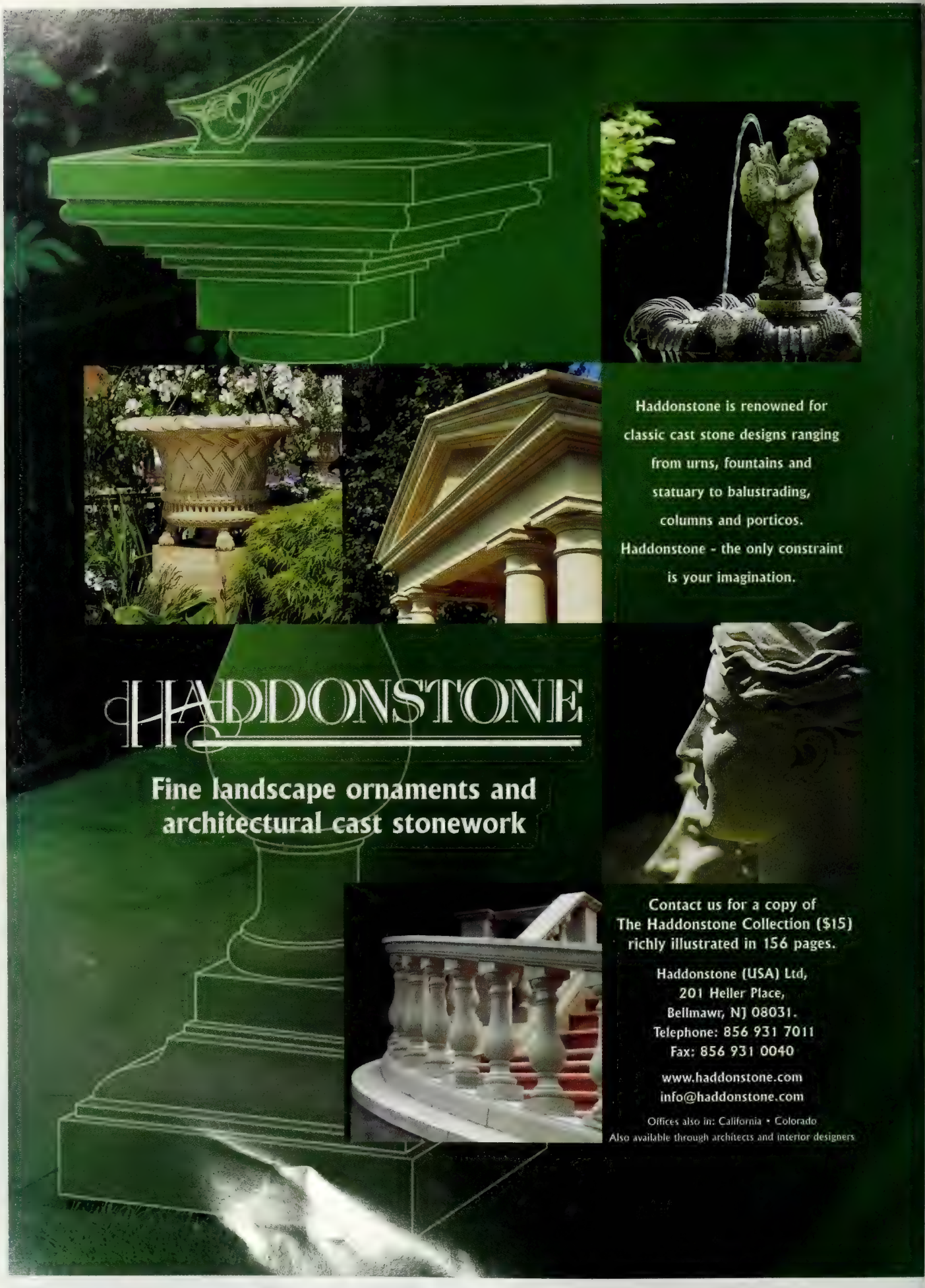




The condominium Thee chose was in an award-winning high-rise. Ideally sited on Ocean Drive, within walking distance of the water, the park and Lincoln Road—South Beach epicenters all—the building seemed tailor-made for weekend living. The unit that he chose, on the [illegible] floor, had an open ocean view, abundant light and cool breezes. Anybody else would have been happy just to move into the two-bedroom apartment, add some furniture and [illegible]. Since weekend living was, for him, about simple living, he chose to rethink and streamline the apartment's floor plan. This was where his simplifying impulse was at its strongest. The unit, which contained two bedrooms and two baths in 1,200 square feet, had clearly been designed with a different use in mind. Since Thee expected to be there alone, or with guests who'd be staying for no more than a night or two at a time, he couldn't see the point of giving space to a guest room or,

*continued on page 114*


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**"Is there a Florida sensibility? Well, I'd say comfort is paramount." LEFT: A sliding wall in the bedroom affords Thee a view of the ocean through the living area's windows.**

*continued from page 110*

what's more, closing off the ocean view from the master bedroom. His solution? Gutting the apartment so that it became what is, essentially, one large open room.

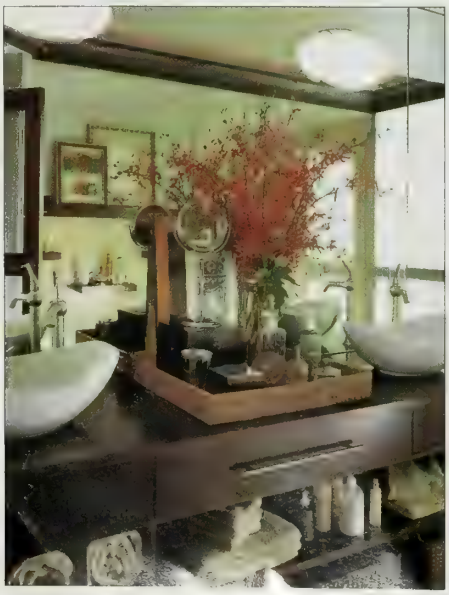
From his master bedroom, Thee can now wake up with the sunrise. When guests do stay over, a daybed metamorphoses into a queen-size bed and a hidden paneled wall slides out from a bookcase to ensure privacy. "I think of the place as a luxury suite in an amazing hotel," says Thee.

Thee's simplifying agenda extended to all aspects of the design. He avoided patterns, because "after looking at patterns all day long, I welcome the opportunity to rest my eyes when I'm here." He left the original *saturnia* floors, patching the areas where the eliminated walls left gaps. The marble bath was as Graves specified; Thee added mosaic and wood cabinetry. In fact, he introduced wood in various places: in mahogany doors, in the sliding paneled wall that can close off the master sleeping area and in the kitchen, whose grid-style paneling gives the room a jewel-box glow.

Since the windows had what he calls a "pleasant haphazardness"—some are long and linear; others are sliding doors; another still is round—he chose to cover them all in the same champagne silk sheer. In several instances he removed doors and replaced them with interlined mohair draperies. "There are fewer doors to maneuver around," he points out, "and you end up with a quiet cocoon."

Versatility is also key in an apartment of such compactness. Thee's upholstered banquette wall allowed him to sidestep a dedicated dining area and create instead a place to eat, work and seat guests. The overscale ottoman supplies additional seating or serves as a table; the tea table shifts around as needed.

Throughout the pied-à-terre there is a subtle Neoclassical inflection. In dining chairs and a floor lamp, in a chest of drawers and the headboard, strong lines, reminiscent of Biedermeier, lend weight to the soothing textiles, the simple floors, the suffusion of sea air and sunlight. Why Neoclassical? "As with all simplicity, now and then you want a little complication," acknowledges S. Marc Thee. "And besides, it's my favorite kind of furniture, so why not?" □



**RIGHT: "Wood was a key material for me, because its glow humanizes a space." The bath's faucets, by Philippe Starck, provide a cool counterpoint to the wood's warmth.**

"It's disinhibiting to hear that it's okay to shed your possessions. Second homes are all about giving yourself, or your client, permission to be lighthearted."



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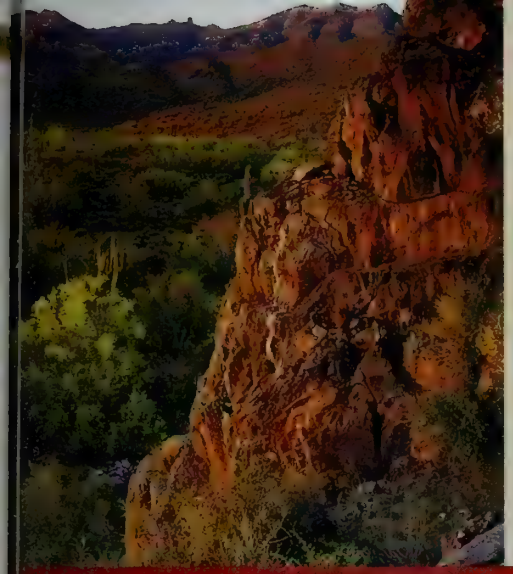
*Lewis Mittman*
*2217 Cosmo Table*



*Lewis Mittman 2224 Metropolitan Dining Side*



*Lewis Mittman 2181 St. Germaine Cabinet*



# Culture Quest Scottsdale
## *a feast for the senses*

Scottsdale, Arizona is a year-round celebration of fine art, cultural heritage and culinary creations. Join the excitement October 2-5, 2003, as *Architectural Digest* and *Gourmet* take you on an intimate behind-the-scenes tour of Scottsdale's magnificent cultural landscape. You'll savor an unforgettable weekend filled with art and architectural tours, exclusive culinary events, and a selection of unique cultural experiences incorporating Native American and Spanish themes–all taking place at Scottsdale's most spectacular resorts, galleries and boutiques.

## Weekend Highlights:

### hursday, October 2

**asitas Tour at Royal Palms Resort and Spa**
Tour the resort's exquisite casitas, each of which features its own distinct theme. Meet the interior designers and enjoy wine and tapas pairings along the way.

**cottsdale ArtWalk**
Take a private tour of the Downtown Scottsdale Art & Shopping Districts during this signature event. Delicious hors d'oeuvres prepared by leading Scottsdale chefs will also be yours to enjoy.

### riday, October 3

**legant Gourmet Lunch at The Fairmont cottsdale Princess**
A multi-course Mediterranean luncheon prepared exclusively for "Feast for the Senses" guests by a highly regarded chef from the resort.

**hotography Expedition at anctuary on Camelback Mountain**
Learn how to capture perfect pictures in nature with an expert photographer. Later in the evening, enjoy a champagne reception and stargazing.

**panish Cultural Celebration at Hyatt Regency cottsdale Resort at Gainey Ranch**
Tapas, flamenco dancers, and Spanish wines will combine to honor Scottsdale's heritage. The food of James Beard Award-winning chef Jose Andrès will be featured.

### Saturday, October 4

**Garden Luncheon at Hyatt Regency Scottsdale Resort at Gainey Ranch**
A private tour of Hyatt Gainey's Native Heritage Seed Garden will whet your appetite for a delightful lunch incorporating the garden's bounty.

**A Jewel of an Evening at Molina Fine Jewelers**
A lavish gala reception featuring specialty hors d'oeuvres inspired by Molina's world-famous jewelry designs. The evening's featured chefs will be Michael Schlow of Boston's Radius and Via Matta, and Alex Scrimgeour of Alex in Los Angeles.

### Sunday, October 5

**Private Dining Experience at Taliesin West**
Enjoy an intimate gourmet brunch at Frank Lloyd Wright's Taliesin West followed by a sneak preview tour of the Wright's living quarters, which will not open to the public until January 2004.

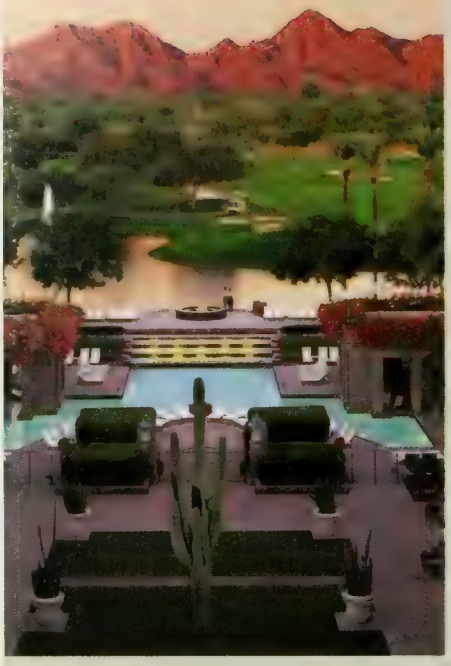


CULTURE QUEST
SCOTTSDALE

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**For the complete Feast for the Senses weekend itinerary, ticket packages and hotel specials, visit www.experiencescottsdale.com.**

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The Fairmont SCOTTSDALE PRINCESS
HYATT REGENCY RESORT AT GAINEY RANCH
ROYAL PALMS Resort and Spa
WILLOW STREAM
Wm Ohs



## Hyatt Regency Scottsdale Resort at Gainey Ranch

During your Feast for the Senses experience, stay at the magnificent Hyatt Regency Scottsd Resort at Gainey Ranch. The resort features majestic views of the McDowell Mountains, championship golf and tennis, the Sonwai Spa, a 2½-acre "Water Playground," sand beach, an international art collection, and architecture inspired by Frank Lloyd Wright.

### Native American and Environmental Learning Center

Visitors can also enjoy Hyatt Gainey Ranch's own unique arts and cultural offerings. At the Native American and Environmental Learning Center, connect with Native American philosophy and traditions through an ongoing collaborative venture with native artists and educators. From history and art to language and Native dance, an authentic program awaits those interested in this vital part of the Southwest's legacy.

### Experiential Vacations

Experiential Vacations feature special programs and activities that focus on the natural beauty, history and geography of the Southwest. There are dozens of activities specially designed for Camp Hyatt Kachina for children, Family Camp, and Four Worlds adult activities. Programs include the Family Art Workshop where aspiring artists design cactus gardens, Southwestern jewelry and more; and Desert Connections, a fascinating exploration of the people, plants an animals of the Sonoran Desert presented by the Desert Botanical Garden, Heard Museum an the Phoenix Zoo.

### Feast for the Senses Spanish Cultural Celebration–Friday, October 3

During the Feast for the Senses weekend, don't miss the Spanish Cultural Celebration at Hyatt Regency Scottsdale Resort at Gainey Ran an outdoor celebration complete with tapas, flamenco dancers, and Southwestern-inspired food and wine pairings from Chef Jose Andrès, recently named Best Mid-Atlantic Chef by the James Beard Foundation. **For more information, visit www.experiencescottsdale.com**

**For reservations or information, call 480-991-3388 or 800-55-HYATT, or visit www.scottsdale.hyatt.co**

## Royal Palms Resort and Spa

Royal Palms Resort and Spa is a romantic, historic hideaway with the rustic splendor of a Mediterranean Villa. Enhance your Feast for the Senses weekend with a stay at this stunning property with 117 beautifully appointed guestrooms, casitas and villas. Throughout the resort captivating architecture, residential furnishings, fountains and fireplaces evoke warmth, romance and intimacy. The resort offers the award-winning T. Cook's restaurant, swimming, a complete fitness center, and Alvadora Spa. Nestled at the base of Camelback Mountain, lush gardens evoke the sense of a faraway place, but the resort is minutes from world-class shopping, galleries, golf and attractions.

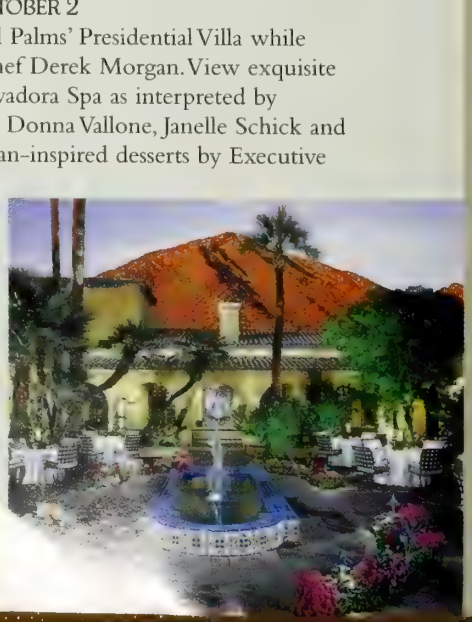
### Designer Casitas Reception–Thursday, October 2

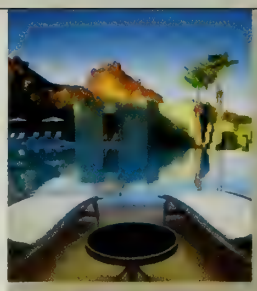
Begin your Feast for the Senses weekend in Royal Palms' Presidential Villa while enjoying Spanish wines and tapas by Executive Chef Derek Morgan. View exquisite designer casitas, villas and the custom-designed Alvadora Spa as interpreted by renowned interior designers including Larry Lake, Donna Vallone, Janelle Schick and Sharon Fanin. Complete the experience with Italian-inspired desserts by Executive Pastry Chef Pierino Jermonti while you meander through lush gardens and hidden pathways.

### Feast for the Senses Weekend Getaway

Enjoy three evenings in a spacious Plaza Suite, two 60-minute spa treatments at Alvadora Spa, our new gift book, "Desert Dreams, Desert Romance–The History, Style and Food of Royal Palms," Thursday night Designer Reception and rose petal turndown. Cost is $895 p uple plus tax. Resort fees included.

**For reservations call 800-672-6011**
**www.royalpalmsresortandspa.com**





## Sanctuary on Camelba Mountain

Cloistered against Camelback Mountain, this intimate 98-room resort offers the ultimate personalized services in one of th world's most breathtaking settings. Every casita on the 53-acre property affords panoramic views of Paradise Valley and nearby mountains from dramatic view pati The chic new spa casitas, some with outdo steeping tubs, enhance the Sanctuary experience. The luxurious Sanctuary Spa offers an exciting array of Asian-inspired treatments. An infinity-edge pool, five tenn courts and championship golf courses will delight guests. ***elements*** restaurant features seasonal farm-fresh cuisine, and ***jade bar*** off wines, exotic drinks and spectacular Sono mountain vistas.

### Feast for the Senses at Sanctuar

On Friday, October 3, join Sanctuary for two exclusive Feast for the Senses events: a guided photographic exhibition on the resort's grounds, and an evening of stargazi complete with champagne cocktails and hors d'oeuvres.

Mountainside casitas available at special rate
**For reservations, call 800-245-2051**
**or visit www.sanctuaryaz.com.**



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# Thomas Britt

## On Design and the Lingering Influence of Kansas City

By Nicholas von Hoffman



Thomas Britt (left) is drawn to symmetry and classicism in his interiors. BELOW: He introduced Empire and Restauration themes into an apartment in New York City (see *Architectural Digest*, November 1990).

IT WOULD BE A SMALL EXaggeration to say that Thomas Britt began his career as a lad of 10. He remembers visiting the office of an interior designer in Kansas City, Missouri, where he grew up. It was "all French provincial furniture; the walls were painted a funny kind of pale blue gray and were covered with Napoleonic War prints—Epinals. So I became intrigued with those when I was about nine or 10 years old." Later, he says, he came across the prints in a store in New Orleans, "when I was there with my mother on a vacation. I started buying them—this is a little later, when I was about 14 or 15—and I decided I would sell them to decorators and antiques dealers in different cities. I took some of them and went to Dallas to visit my Uncle Miller, and I got the yellow pages out and found the area where the antiques dealers and decorators were. I took the prints around and started selling them. I did pretty well there, so I did the same in other cities. My parents let me do it."



Today Tom Britt is a widely traveled cosmopolitan with an office in New York, who uses the resources of the cultures of the world in his work as an interior designer. But he still maintains his connections to the world of Kansas City and the Midwest. Despite the image of the area shaped by the famous Grant Wood picture *American Gothic* or the philistinism of Thomas Hart Benton, Kansas City was, for Britt, not a handicap to be overcome but an important factor in shaping the designer's aesthetic.

The Britt family home was in the Country Club District, the name given to a part of Kansas City chiefly developed by J. C. Nichols (1880–1950), who was one of the most prominent figures in the perfection of the planned residential development in the first years of the last century. Tom Britt grew up in a designed world where the environment was not left to higgledy-piggledy chance. In a Nichols development, for instance, even the firehouses were disguised as Tudor cottages, with the fire engine in the attached garage.

Far from being an arid place for a young person with a lively visual sense, Kansas City had much to offer. As a teenager, Britt made his way to the home of antiques dealer Esther Buschmann, who lived in "an enormous house built around the turn of the century," he remembers. "She had the whole thing painted pale gray with white

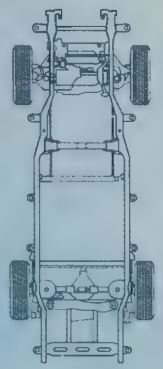
*continued on page 124*

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RIGHT: A collection of Matisse prints inspired Britt's design of a living room in Manhattan, whose woodwork was painted in three shades of white (*AD*, November 1996).

*continued from page 122*

trim. The courtyard was as if you were in New Orleans —beyond New Orleans, in France, really. She had espaliered fruit trees painted on the walls—trompe l'oeil—and walls of old shutters from the 19th century on top of a stone wall. I became very intrigued by all that," he adds. "And she had the kitchen painted very dark gray. So I immediately went home and painted my parents' kitchen and pantry dark gray. I decided I would paint espaliered lemon trees all over it."



LEFT: He chose a Neoclassical feeling and a neutral palette for a Palm Beach apartment "because the climate reminds me of Mediterranean Europe" (*AD*, February 1988).



BELOW: Groupings of large-scale furnishings of Britt's design are set alongside antiques and contemporary art in a sprawling residence in the Northeast (*AD*, February 1990).

As a youth, Tom Britt also began going down to the junkyards with his grandparents. "I would buy all kinds of things," he says with a laugh. "I still have six ice cream chairs at my home on Long Island. One's just outside my bedroom window."

Soon the young man was in business for himself. "I had a wonderful iron fence that had probably come from a cemetery that we put around one of the patios at my parents' house. And there were two of them in my grandparents' garden. They let me get away with all this," he says.

But [illegible] ager did not confine himself to seeking out the obvious. On his junkyard forays, the fledgling designer would find old light fixtures that had once hung in people's houses. "I had them welded, turned them upside down so they were actually what I considered right side up, and had fittings put on them to hold candles and lamp chimneys," he explains. "Some of them I had welded together to hold double and triple tiers." He then used ropes to hoist them into the trees surrounding his grandparents' patio so that they would light the space at night. "My mother said, 'I can't believe this son I have. That's just what they did in France in the 18th century.

*continued on page 12*

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* In a clinical trial, twice as many patients most preferred a prescription for Nasacort AQ over Flonase.

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December 2002

# Nasacort® AQ

(triamcinolone acetonide) Nasal Spray

For intranasal use only

Shake Well Before Using

**BRIEF SUMMARY**

**INDICATIONS AND USAGE**

**Nasacort AQ** Nasal Spray is indicated for the treatment of the nasal symptoms of seasonal and perennial allergic rhinitis in adults and children 6 years of age and older

**CONTRAINDICATIONS**

Hypersensitivity to any of the ingredients of this preparation contraindicates its use

**WARNINGS**

The replacement of a systemic corticosteroid with a topical corticosteroid can be accompanied by signs of adrenal insufficiency and, in addition, some patients may experience symptoms of withdrawal; *e.g.*, joint and/or muscular pain, lassitude and depression. Patients previously treated for prolonged periods with systemic corticosteroids and transferred to topical corticosteroids should be carefully monitored for acute adrenal insufficiency in response to stress. In those patients who have asthma or other clinical conditions requiring long-term systemic corticosteroid treatment, too rapid a decrease in systemic corticosteroids may cause a severe exacerbation of their symptoms

Children who are on immunosuppressant drugs are more susceptible to infections than healthy children. Chickenpox and measles, for example, can have a more serious or even fatal course in children on immunosuppressant doses of corticosteroids. In such children, or in adults who have not had these diseases, particular care should be taken to avoid exposure. If exposed, therapy with varicella-zoster immune globulin (VZIG) or pooled intravenous immunoglobulin (IVIG), as appropriate, may be indicated. If chickenpox develops, treatment with antiviral agents may be considered

**PRECAUTIONS**

**General** In clinical studies with triamcinolone acetonide nasal spray, the development of localized infections of the nose and pharynx with *Candida albicans* has rarely occurred. When such an infection develops it may require treatment with appropriate local or systemic therapy and discontinuance of treatment with **Nasacort AQ** Nasal Spray

**Nasacort AQ** Nasal Spray should be used with caution, if at all, in patients with active or quiescent tuberculous infection of the respiratory tract or in patients with untreated fungal, bacterial, or systemic viral infections or ocular herpes simplex

Because of the inhibitory effect of corticosteroids, in patients who have experienced recent nasal septal ulcers, nasal surgery, or trauma, a corticosteroid should be used with caution until healing has occurred. As with other nasally inhaled corticosteroids, nasal septal perforations have been reported in rare instances

When used at excessive doses, systemic corticosteroid effects such as hypercorticism and adrenal suppression may appear. If such changes occur, **Nasacort AQ** Nasal Spray should be discontinued slowly, consistent with accepted procedures for discontinuing oral steroid therapy

**Information for Patients**: Patients being treated with **Nasacort AQ** Nasal Spray should receive the following information and instructions. Patients who are on immunosuppressant doses of corticosteroids should be warned to avoid exposure to chickenpox or measles and, if exposed, to obtain medical advice

Patients should use **Nasacort AQ** Nasal Spray at regular intervals since its effectiveness depends on its regular use. (See **DOSAGE AND ADMINISTRATION.**)

An improvement in some patient symptoms may be seen within the first day of treatment, and generally, it takes one week of treatment to reach maximum benefit. Initial assessment for response should be made during this time frame and periodically until the patient's symptoms are stabilized

The patient should take the medication as directed and should not exceed the prescribed dosage. The patient should contact the physician if symptoms do not improve after three weeks, or if the condition worsens. Patients who experience recurrent episodes of epistaxis (nose bleeds) or nasal septum discomfort while taking this medication should contact their physician. For the proper use of this unit and to attain maximum improvement, the patient should read and follow the accompanying patient instructions carefully

It is important to shake the bottle well before each use. **Also, the bottle should be discarded after 120 actuations since the amount of triamcinolone acetonide delivered thereafter per actuation may be substantially less than 55 mcg of drug.** Do not transfer any remaining suspension to another bottle

**Carcinogenesis, Mutagenesis, and Impairment Of Fertility:** In a two-year study in rats, triamcinolone acetonide caused no treatment-related carcinogenicity at oral doses up to 1.0 mcg/kg (approximately 1/30 and 1/50 of the maximum recommended daily intranasal dose in adults and children on a mcg/m$^2$ basis, respectively). In a two-year study in mice, triamcinolone acetonide caused no treatment-related carcinogenicity at oral doses up to 3.0 mcg/kg (approximately 1/12 and 1/30 of the maximum recommended daily intranasal dose in adults and children on a mcg/m$^2$ basis, respectively)

No mutagenicity studies with triamcinolone acetonide were performed

In male and female rats, triamcinolone acetonide caused no change in pregnancy rate at oral doses up to 15.0 mcg/kg (approximately 1/2 of the maximum recommended daily intranasal dose in adults on a mcg/m$^2$ basis). Triamcinolone acetonide caused increased fetal resorptions and stillbirths and decreases in pup weight and survival at doses of 5.0 mcg/kg and above (approximately 1/5 of the maximum recommended daily intranasal dose in adults on a mcg/m$^2$ basis). At 1.0 mcg/kg (approximately 1/30 of the maximum recommended daily intranasal dose in adults on a mcg/m$^2$ basis), it did not induce the above mentioned effects

**Pregnancy:** *Teratogenic Effects: Pregnancy Category C.* Triamcinolone acetonide was teratogenic in rats, rabbits, and monkeys. In rats, triamcinolone acetonide was teratogenic at inhalation doses of 20 mcg/kg and above (approximately 7/10 of the maximum recommended daily intranasal dose in adults on a mcg/m$^2$ basis). In rabbits, triamcinolone acetonide was teratogenic at inhalation doses of 20 mcg/kg and above (approximately 2 times the maximum recommended daily intranasal dose in adults on a mcg/m$^2$ basis). In monkeys, triamcinolone acetonide was teratogenic at an inhalation dose of 500 mcg/kg (approximately 37 times the maximum recommended daily intranasal dose in adults on a mcg/m$^2$ basis). Dose-related teratogenic effects in rats and rabbits included cleft palate and/or internal hydrocephaly and axial skeletal defects, whereas the effects observed in the monkey were cranial malformations

There are no adequate and well-controlled studies in pregnant women. Therefore, triamcinolone acetonide should be used in pregnancy only if the potential benefit justifies the potential risk to the fetus. Since their introduction, experience with oral corticosteroids in pharmacologic as opposed to physiologic doses suggests that rodents are more prone to teratogenic effects from corticosteroids than humans. In addition, because there is a natural increase in glucocorticoid production during pregnancy, most women will require a lower exogenous corticosteroid dose and many will not need corticosteroid treatment during pregnancy

**Nonteratogenic Effects:** Hypoadrenalism may occur in infants born of mothers receiving corticosteroids during pregnancy. Such infants should be carefully observed

**Nursing Mothers:** It is not known whether triamcinolone acetonide is excreted in human milk. Because other corticosteroids are excreted in human milk, caution should be exercised when **Nasacort AQ** Nasal Spray is administered to nursing women

**Pediatric Use:** Safety and effectiveness in pediatric patients below the age of 6 years have not been established

Corticosteroids have been shown to cause growth suppression in children and teenagers, particularly with higher doses over extended periods. If a child or teenager on any corticosteroid appears to have growth suppression, the possibility that they are particularly sensitive to this effect of corticosteroids should be considered.

**ADVERSE REACTIONS**

In placebo-controlled, double-blind, and open-label clinical studies, 1483 adults and children 12 years and older received treatment with triamcinolone acetonide aqueous nasal spray. These patients were treated for an average duration of 51 days. In the controlled trials (2-5 weeks duration) from which the following adverse reaction data are derived, 1394 patients were treated with **Nasacort AQ** Nasal Spray for an average of 19 days. In a long-term, open-label study, 172 patients received treatment for an average duration of 286 days

Adverse events occurring at an incidence of 2% or greater and more common among **Nasacort AQ**-treated patients than placebo-treated patients in controlled adult clinical trials were

| Adverse Events | Patients treated with 220 mcg triamcinolone acetonide (n=857) % | Vehicle Placebo (n=962) % |
|---|---|---|
| Pharyngitis | 5.1 | 3.6 |
| Epistaxis | 2.7 | 0.8 |
| Increase in cough | 2.1 | 1.5 |

A total of 602 children 6 to 12 years of age were studied in 3 double-blind, placebo-controlled clinical trials. Of these, 172 received 110 mcg/day and 207 received 220 mcg/day of **Nasacort AQ** Nasal Spray for two, six, or twelve weeks. The longest average durations of treatment for patients receiving 110 mcg/day and 220 mcg/day were 76 days and 80 days, respectively. Only 1% of those patients treated with **Nasacort AQ** were discontinued due to adverse experiences. No patient receiving 110 mcg/day discontinued due to a serious adverse event and one patient receiving 220 mcg/day discontinued due to a serious event that was considered not drug related. Overall, these studies found the adverse experience profile for **Nasacort AQ** to be similar to placebo. A similar adverse event profile was observed in pediatric patients 6-12 years of age as compared to older children and adults with the exception of epistaxis which occurred in less than 2% of the pediatric patients studied.

Adverse events occurring at an incidence of 2% or greater and more common among adult patients treated with placebo than **Nasacort AQ** were: headache, and rhinitis. In children aged 6 to 12 years these events included: asthma, epistaxis, headache, infection, otitis media, sinusitis, and vomiting

In clinical trials, nasal septum perforation was reported in one adult patient although relationship to **Nasacort AQ** Nasal Spray has not been established

In the event of accidental overdose, an increased potential for these adverse experiences may be expected, but acute systemic adverse experiences are unlikely. (See **OVERDOSAGE.**)

**DOSAGE AND ADMINISTRATION**

**Recommended Doses:** *Adults and children 12 years of age and older:* The recommended starting and maximum dose is 220 mcg per day as two sprays in each nostril once daily.

*Children 6 to 12 years of age:* The recommended starting dose is 110 mcg per day given as one spray in each nostril once daily. The maximum recommended dose is 220 mcg per day as two sprays per nostril once daily.

**Nasacort AQ** Nasal Spray is not recommended for children under 6 years of age since adequate numbers of patients have not been studied in this age group.

**Individualization of Dosage:** It is always desirable to titrate an individual patient to the minimum effective dose to reduce the possibility of side effects. In adults, when the maximum benefit has been achieved and symptoms have been controlled, reducing the dose to 110 mcg per day (one spray in each nostril once a day) has been shown to be effective in maintaining control of the allergic rhinitis symptoms in patients who were initially controlled at 220 mcg/day.

In children six to twelve years of age, the recommended starting dose is 110 mcg per day given as one spray in each nostril once daily. The maximum recommended daily dose in children 6 to 12 years of age is 220 mcg per day (two sprays in each nostril once daily). Some patients who do not achieve maximum symptom control at a dose of 110 mcg per day may benefit from a dose of 220 mcg given as two sprays in each nostril once daily. The minimum effective dose should be used to ensure continued control of symptoms. Once symptoms are controlled, pediatric patients may be able to be maintained on 110 mcg per day (1 spray in each nostril once daily).

An improvement in some patient symptoms may be seen within the first day of treatment, and generally, it takes one week of treatment to reach maximum benefit. Initial assessment for response should be made during this time frame and periodically until the patient's symptoms are stabilized. If adequate relief of symptoms has not been obtained after 3 weeks of treatment, **Nasacort AQ** Nasal Spray should be discontinued. (See **WARNINGS, PRECAUTIONS, Information for Patients,** and **ADVERSE REACTIONS.**)

**Directions For Use:** Illustrated Patient's Instructions for use accompany each package of **Nasacort AQ** Nasal Spray.

**OVERDOSAGE**

Like any other nasally administered corticosteroid, acute overdosing is unlikely in view of the total amount of active ingredient present. In the event that the entire contents of the bottle were administered all at once, via either oral or nasal application, clinically significant systemic adverse events would most likely not result. The patient may experience some gastrointestinal upset.

Rx Only.

Please see product circular for full prescribing information.

**Aventis Pharmaceuticals Inc.**

Bridgewater, NJ 08807 USA

US Pat. Nos. 6,143,329 and 5,976,573.

Other patents pending.

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Rev. December 2002

nasaqb1202Aa

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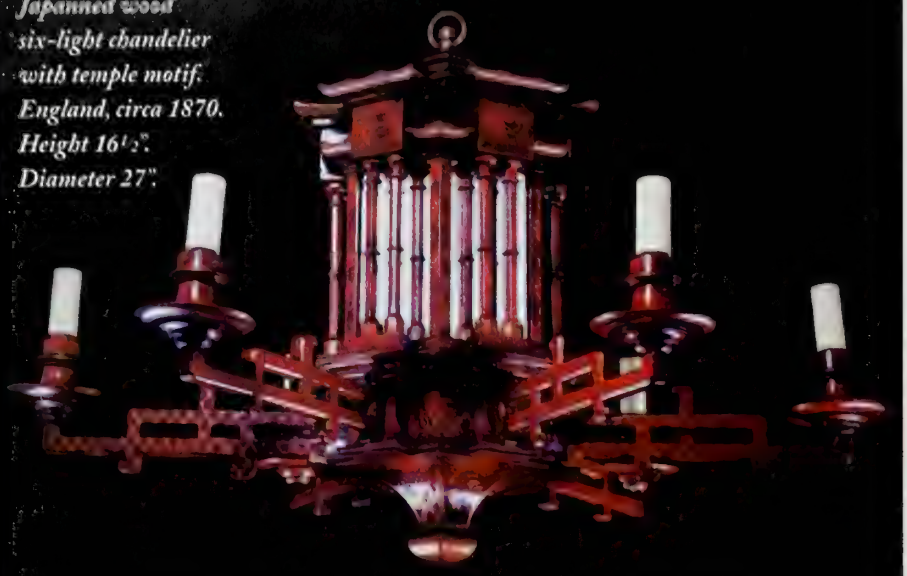
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*continued from page 124*

Then she got out books and showed me

Before leaving Kansas City for Pa... sons School of Design in New Yor... Britt learned much from local people i... the profession, particularly Frederic... Fender. "He was a big mentor of min... an interior decorator, antiques dea... er and fabulous artist," says Britt, wh... says that Fender "was constantly redo... ing his house. He had painted thing... like coats and hats and canes hung o... pegs going clear up the whole staircase... He achieved his effects with such thing... as marbleized wallpaper and taught h... protégé the techniques to do the same...

When Britt was about 16, his paren... went out of town, and the boy decided t... practice his skills by redoing the house. "... was sort of like that movie *Home Alone*... he recalls. "My father came home an... had a conniption fit." Rememberin... this moment of familial tragicomed... Britt says, "I took their big master bed... room and had the whole thing painte... red, including the ceiling. Don't you lov... it?" Apparently Papa did not. "When h... saw the red room, that got him reall... crazy. He ended up sleeping in anothe... room for a while—I was almost bar...

When Britt was about 16, he decided to practice his skills by redoing the house. "My father came home and had a fit."

ished. He was wild. Then the capital fe... off one of the pilasters onto his hea... Can you believe it? Thank God it wa... nothing. It was just a cut."

Thomas Britt has never severed h... ties with Kansas City and the Midwes... Like the family doctor of yore, he ha... done houses for three generations o... families he's known since childhoo... Still, there came a point when he had t... leave. Creatively speaking, he says, h... had a wonderful childhood, "but I wa... frustrated because I always wanted to b... in New York or California. I wanted t... be right there with the heartbeat, th... main beat, the big artery." In that he ha... more than succeeded. □




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*continued on page 15*



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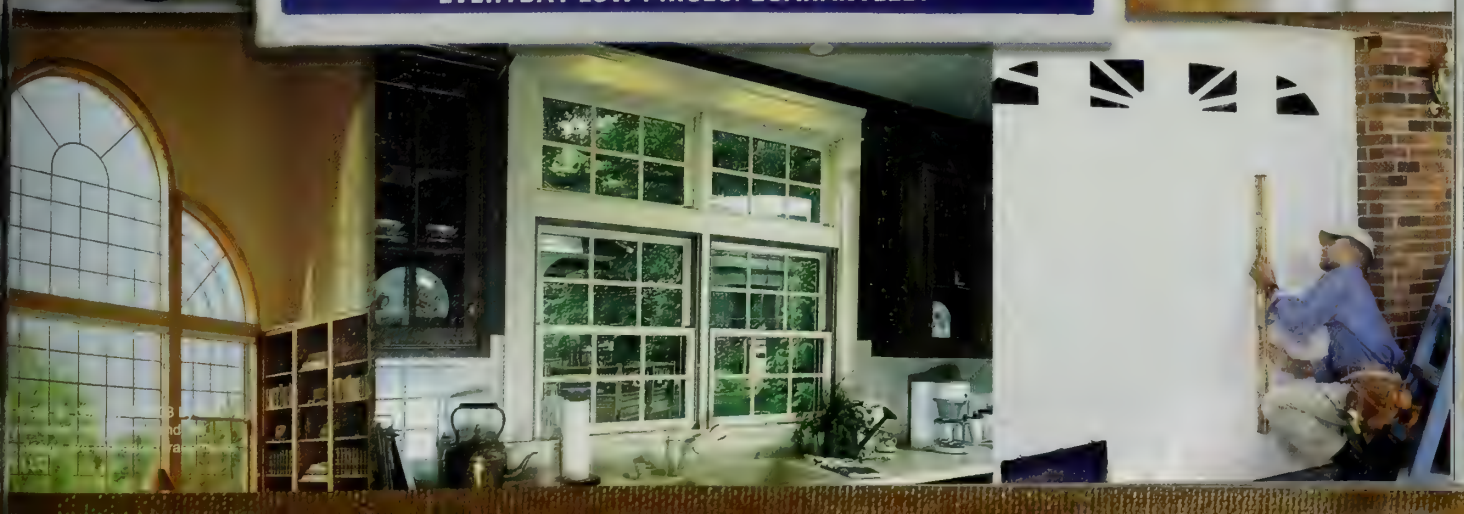
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# Sarah Bune

## English Charm Transforms an 1853 Greenwich Village Workman's House

Interior Architecture by Stephen Morgan
Text by Amanda Vaill/Photography by Durston Saylor



SARAH BUNE WAS A PSYchotherapist before she was a designer, which may explain why—when she and her husband bought a 19th-century workman's cottage in Greenwich Village—she spent the summer sleeping on an air mattress in the unrenovated space before even bringing in an architect. "I wanted the house to tell me exactly what I should do to it," she says. And she combed

*continued on page 136*



**LEFT: Sarah Bune worked with architect Stephen Morgan to revitalize her 1853 courtyard house. ABOVE: A "low-key elegance" defines the living room. The sofa is covered in a Scalamandré chintz.**



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"There's a restraint in American design that I like," says Bune, who, growing up, had the run of notable residences, including Badminton and Tyninghame.



Original plank floors ground the "warm, informal" dining area, which Bune filled with antique finds such as magnifying-glass sconces. Brunschwig & Fils seersucker.

*continued from page 134*

books and archives for deeds, drawings, blueprints, anything that would give a clue to the building's history, so that "everything I did would be true to its identity."

A striking redhead with a throaty laugh, Bune, known as "Podge" to most, grew up "in a beautiful house" in England and had the run of other notable residences, including Badminton and Tyninghame, her godmother's house in Scotland; John Fowler and Elizabeth Winn (Jane Churchill's aunt) were family friends. So the distinguishing characteristics of the classic English country house style—Fowler's "humble elegance," with its mixture of refinement and comfort and its "layering" (as Bune puts it) of different periods and genres—come naturally to her. But her time in America, where she has lived since 1974, has had its influence too. "There's a restraint in American design that I like very much," she says.



RIGHT: Two rustic pine ceiling brackets delineate the kitchen, where the designer painted the cupboards with Regency motifs. The range and dishwasher are from Viking.

When she and her husband, Anthony, a hedge-fund

*continued on page 138*





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RIGHT: The master bedroom. The sheer and chair fabrics are by Colefax and Fowler. Floral wallcovering and folded bedcovering fabric, and drapery stripe, from Manuel Canovas. ABC carpet.

*continued from page 136*

manager, decided to downsize, and urbanize, from a house in Westchester that they'd shared with their three children, now all grown, they wanted a place in the city that would be a cozy—if empty—nest for themselves, as well as a venue for elegantly informal entertaining. The nest they chose, in a cobbled court tucked behind one of the village's prettiest streets, had been chopped up into a warren of tiny spaces and shorn of two of its three original fireplaces, and an apartment house built directly behind it had robbed the rear windows of light, views and privacy.

Bune wanted to open the space up, but she also wanted to preserve its historical proportions. She and architect Stephen Morgan demolished the interior walls, dug out the cellar to make another usable floor and ripped out the ceilings of the first floor and the top floor to reveal the old beams and create additional height. But wherever possible they kept original elements—the wide-plank floor in the dining room, an old door—or tried to reproduce or emulate them. They installed new moldings copied from period originals, a pair of Doric columns to define the front and rear sitting areas, and two mantelpieces; the one on the parlor floor is "a bit grander than what must have been here, but it's the same period, so I hope I'm being respectful," says the designer.

The structure of the cottage was also a challenge: four rooms stacked one on top of another instead of flowing easily together. Bune had almost decided to put the kitchen in the newly dug-out cellar when, she says, she realized that she loves to cook, and "I wanted to be able to entertain at the same time"; so she and Morgan sited the dining area and kitchen on the first floor.

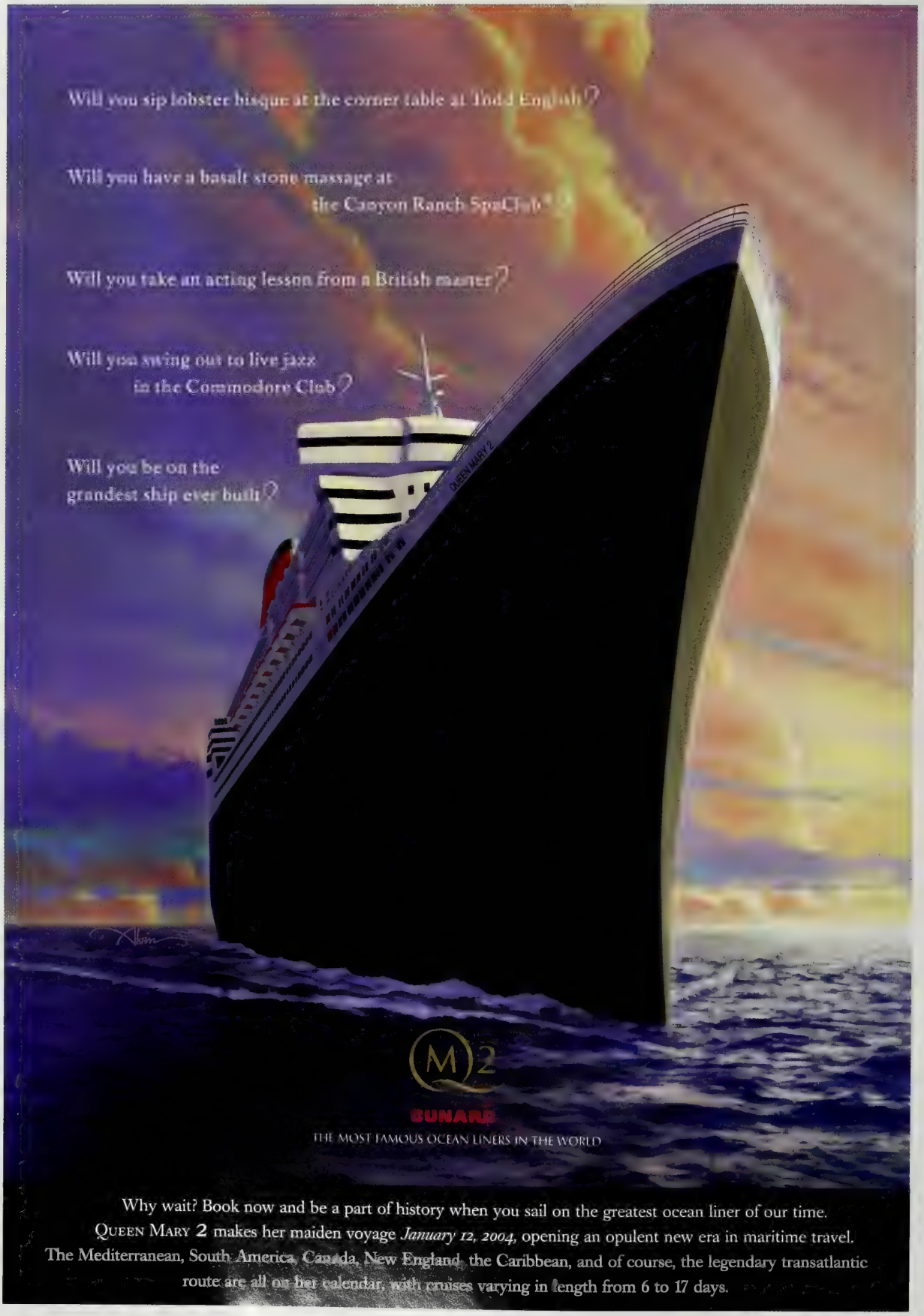
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Bune (far left) filled the house with "memory and fantasy and a little bit of everything I love." LEFT: The designer and her husband, Anthony, use the roof garden for summertime entertaining.


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*continued from page 138*

with the more formal sitting room above that. The top and cellar floors were reserved for private spaces—a bedroom and bath above and a study, bath and utility room below.

On the first floor, the kitchen and entertaining spaces are separated from each other by a 19th-century Dutch farm table and a pair of English pine ceiling brackets that might have come from a country church. With its simple pine mantel and wide-plank floor, the dining area has a warm, almost rustic feeling, and Bune's eclectic collector's hand is visible in every detail. One wall is virtually paneled with French black-and-white prints of anatomical studies of animals that she found at a stall in London's Portobello Road antiques market; over the mantel hang two magnifying-glass sconces from a shop in Nantucket; and Charles X chairs from a New York auction house stand around the table. The chests on either side of the fireplace, and the lamps on them, are modern, designed and painted by Bune herself, who has studied painted finishes extensively at the Isabel O'Neil Studio. Bune is also responsible for the Regency-style detailing on all the kitchen cabinetry.

If the dining and cooking areas are cozy and inviting, the sitting room above has a lighter, more polished feel: Here the walls are the color of Devonshire cream and the floors stained a dark ebony. Needlepoint rugs, striped silk Roman shades and a pair of vitrines placed in the bricked-up rear windows add to the formality. But Bune playfully undercuts the refinement of her Italian painted chairs (a Brimfield antiques fair find) and Dutch inlaid-mahogany center table with the whimsy of a chintz upholstery fabric and a number of her own painted pieces, including two faux-marquetry demilune tables and a pair of chinoiserie hanging shelves. "I don't know if I could do so much hand-painting for a client," she says, "but here I was creating things specifically for a certain space."

There's more hand-painting in the cottagelike bedroom above, where she painted both window cornices and headboard to match the floral cotton in which the walls are upholstered. "I love fabric-covered walls in a bedroom," she says, "because they act as soundproofing and they're so cozy-looking." The headboard itself was built by her picture framer, and Bune upholstered it in stripes to match the bed skirt and draperies. A touch of polish is added by a pair of 19th-century painted étagères and two 19th-century Chinese Export watercolors over the mantel, which "were the first things I ever bought," Bune recalls.

She avoided the difficulty posed by having chromatically separate spaces connected by an open stairwell by commissioning a hand-painted wallpaper for the staircase wall that incorporates the colors used on each of the three floors.

Despite the evident charms of the house's interior, one of the things that Bune likes best about it is its openness to the outdoors. Its location in a private court means the front door can be left open—to the delight of the Bunes' Labrador, Polly, who dashes outside in response to a visitor's footsteps on the cobbles. And although there is no real garden (the apartment house on the next street took care of that), there is a trellised roof terrace, planted with flowers and shrubs in earthenware pots, which Bune and her husband like to use for breakfasts à deux and for alfresco entertaining. It could easily be a garden in an English vicarage, except that it has a view of the Empire State Building—a delightful, and unexpected, reminder that despite this country cottage's very English character, it's very definitely situated in the heart of New York, New York. □

The Bunes decided to downsize, and urbanize, from a house in Westchester to a place in the city that would be a cozy—if empty—nest for themselves.


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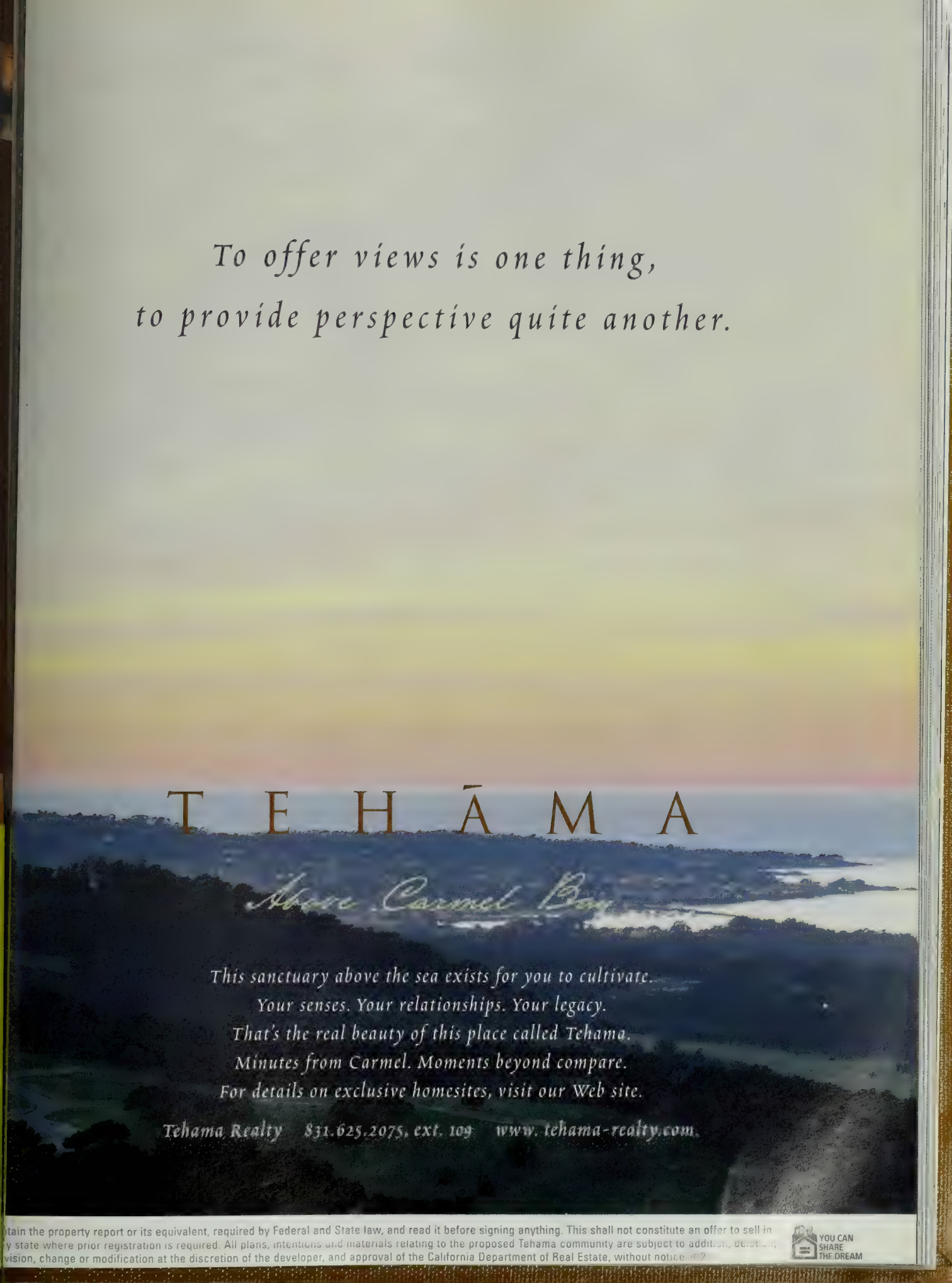
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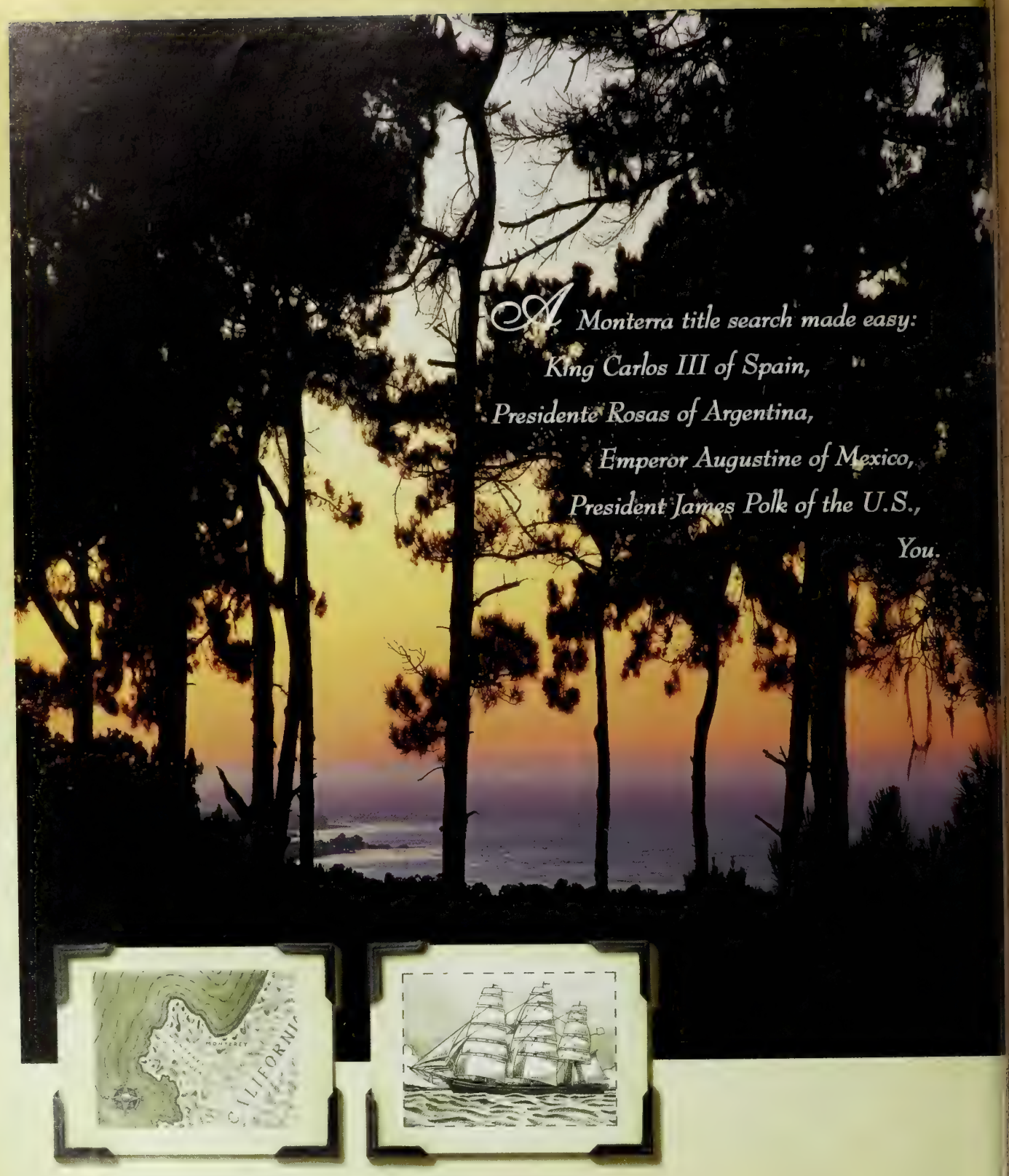
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# The House of Patou

## Recalling the Legendary Couturier's Süe et Mare–Styled Paris Interior

By Stephen Calloway





**RIGHT: Couturier Jean Patou bought a town house in Paris's 16th arrondissement in 1927 and handed the design to Louis Süe and André Mare. ABOVE: The living room. The screen was painted by Bernard Boutet de Monvel.**

THE WORD "CHIC" MIGHT have been coined to describe the great Parisian couturier of the 1920s, Jean Patou. In that decade of glamour, the most glamorous women from both sides of the Atlantic—English roses such as Lady Diana Cooper and tough modern women such as aviator Ruth Elder, as well as stars like Louise Brooks- fought for his creations. I contrast to the vulgarity flapper fashions, Patou's slee subtly subversive dresses an tailored suits perfectly mi rored an exciting new age sophistication and luxury. H was one of the first coutu riers to take a serious intere

*continued on page 14*


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RIGHT: A music area in the living room contained a round-edged Gaveau piano in ebony, designed by Süe et Mare. The watercolor is by André Dunoyer de Segonzac.

BELOW: Patou relaxes in his study in 1927. The bibliophile surrounded himself with elegantly bound books. The nephew of a furrier, Patou also had a fondness for fur rugs.



*continued from page 146*

in sportswear and to make it elegant. Very early on he realized the importance of perfumes and accessories—"*les riens*," the "little nothings," as he liked to describe these increasingly lucrative sidelines of the new fashion industry.

It was he, too, who more or less invented the very notion of hyping haute couture, promoting the fashion show as a hot-ticket social event, throwing exclusive champagne suppers for the favored few and playing up the theatrical effects of the catwalk. But more than this, Patou recognized in a highly prescient way the crucial need to define his style, his taste and his name. Before the practice became widespread, he used his initials as a logo. He was also a pioneer of custom-woven fabrics and signature colors, such as his dark dah ia and the celebrated Pat blue, with its hints of dee lustrous purple. He went great lengths to ensure th his salon was the most el gant of the Paris *maisons*, wh in the quiet perfection of l own image and the way l lived, he became the quinte sence of chic.

Jean Patou, who would o day occupy a grand tov house in Paris, came fro modest beginnings. Born the 1880s in Normandy, whe his father and his uncle r leather and fur business he was, like the young he of a novel by Balzac or Ste dhal, determined to leave th provincial life behind hi A dull, ordinary childhoo would leave little mark c the poised aesthete of th '20s other than a liking f

*continued on page 1*


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**Left:** The mahoga and-leather armcha in the bar, like muc the furniture throu out the house, were signed by Süe et M The bar opened on Patou's garden.

**Below:** A brown stu co cornice capped t dining room's yello walls. The wall light is made of crystal an iron. Richard Desva lières created the m ror-topped iron tabl



Most of the furniture was made to the designs of Süe and Mare themselves, using fine mahogany and rare woods and lustrous dyed leathers for the upholstery.

*continued from page 148*

fur rugs. Arriving, too wide-eyed, in Paris in 1910, he failed in his first attempts to get into the exclusive and highly competitive fashion world, even though he quickly achieved something of a reputation as an elegant figure about town.

Patou did manage to launch his own couture house, but the venture was interrupted by the outbreak of the First World War. He served as a captain in the Zouaves, the crack French infantry corps once distinguished by its dashingly romantic Oriental uniform. It was with the Zouaves on service in Thessaloníki, Greece, that Patou met two fellow officers who would become his great friends and influence the whole direction of his life. One was Louis Süe: painter, architect and ultimately one of the key figures in the interior decoration of the 1920s. The other, Jacques le Monvel, was both an artist and a social figure and, like Patou, a dandy with an eye for all that was most refined in modern life. These two would be Patou's guides.

Back in Paris in 1919, he succeeded at last in opening the House of Patou. To decorate its grand rooms, he naturally enlisted the help of Louis Süe and his partner André Mare. Süe had already worked in the fashion world. As early as 1910 he had been associated with couturier Paul Poiret, designing a studio for him and arranging the colorful furnishings of his famous

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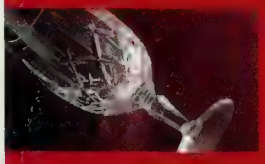

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**RIGHT: The study featured an alcove lined in damask that was designed by Mare. Mahogany-paneled walls and a Chinese table on a Persian carpet completed the room.**

*continued from page 150*

houseboat moored on the banks of the Seine near the Eiffel Tower. Mare, too, had achieved some celebrity for his participation in a Cubist house shown at the Salon d'Automne of 1912; however, by 1919, when Süe and Mare established their own interior decoration firm, the Compagnie des Arts Français, both were moving away from their

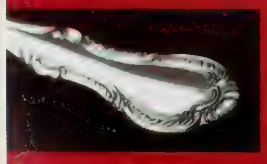
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rlier modernist leanings and ward that more sumptuous yle based on tradition that me to be known—after the eat 1925 Exposition des rts Décoratifs et Industriels odernes—as Art Déco.

The mid-'20s were brilnt and hectic years. Patou, ong with his muse, his pret- dark-haired and elegant unger sister Madeleine, was en everywhere. He raced rs; he flew light airplanes; posed and paraded, dressed ways with consummate taste. ith Madeleine, who wore s creations to perfection, attended race meetings ring the season at Deaulle; they summered in Biarz—where Patou opened a w shop for "*les riens*"—and gether they tirelessly proted the House of Patou.

*continued on page 154*





**Left:** Metalwork by Desvallières marks the banister of a staircase leading to the second floor. The town house, on the rue de la Faisanderie, had three floors in all.

**Above:** The bath adjoining the master bedroom had marble walls and a marble tub and wall lights of ormolu and crystal. The floor mosaic was gold, white and two shades of blue.



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*continued from page 153*

By this time Patou had hugely successful lines of accessories and costume jewelry. He also introduced several high-profile scents, including one each for blondes, brunettes and redheads—Amour Amour, Que sais-je? and Adieu Sagesse—which he described as his love story in three acts. In 1925 he opened Le Coin des Sports (Sports Corner), the very first store devoted to fashionable sportswear.

Soon, on a trip to the United States, he would go in search of models of a new—and as he saw it, specifically American—athletic type. After placing ads seeking young women who were "smart, slender, with well-shaped feet and ankles, and refined of manner," he was inundated with hundreds of applicants. Patou's judging panel, which included the publisher Condé Nast, the great photographer Edward Steichen and that doyenne of ageless elegance Elsie de Wolfe, selected just six winners; but when these flowers of the new American womanhood reached Paris, they were greeted not with enthusiasm but with an entirely predictable howl of wounded Gallic patriotic feeling.

Nothing daunted, Patou, at the height of his success, had Paris at his feet, and in the years 1927–28 he realized his long-held dream of creating for himself a grand residence in the city. At 55 rue de la Faisanderie in the elegant and expensive 16th arrondissement he found his ideal, a classic Paris *hôtel particulier* with big well-proportioned rooms set around a courtyard. Immediately, Patou called upon his old friends Süe and Mare to transform the interiors.

The Patou house was one of the last commissions undertaken by Süe et Mare, but it was undoubtedly one of the masterpieces of their distinctive style. With completion in 1928, the partners [illegible]lved their Compagnie des Arts Français. Though the building has long since been swept away, fortunately old photographs reveal the remarkable, almost somber splendor of the rooms as Patou knew them. As a result, the interiors of the rue de la Faisanderie house have become the stuff of legend, and the list of the artists, metalworkers, furniture makers and other craftsmen a roll call of the great names of the Parisian decorative arts world during the interwar years.

Besides stylish portraits and drawings, and a large decorative painted screen done by Boutet de Monvel

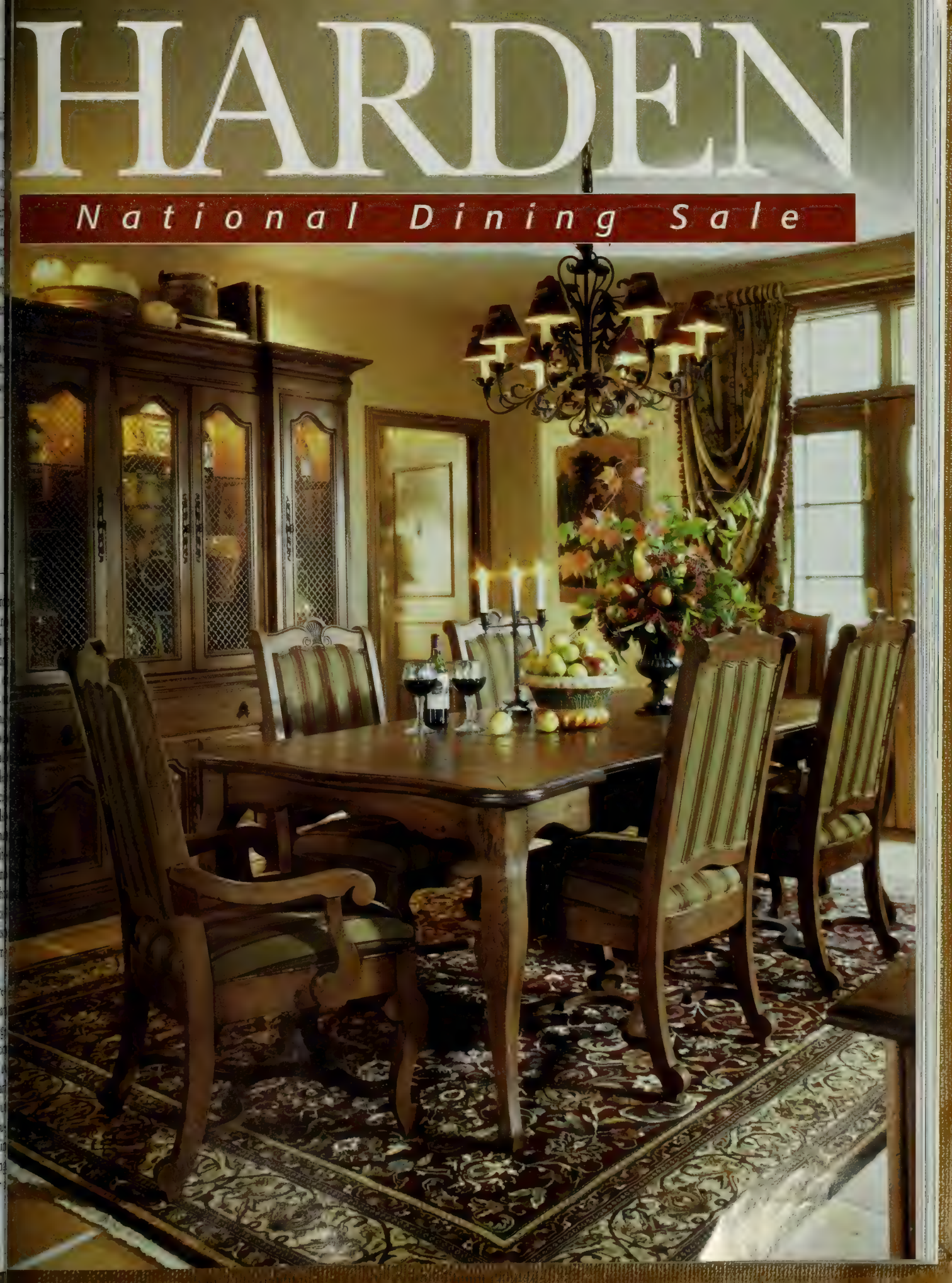
Though the building has long since been swept away, old photographs reveal the remarkable, almost somber splendor of the rooms as Patou knew them.

the house contained artworks by painter André Dunoyer de Segonzac and sculptor Charles Despiau. Superlative metalwork by Richard Desvallières ornamented the main staircase. Most of the furniture was made to the designs of Süe and Mare themselves, using mahogany and rare woods and lustrous dyed leathers for the upholstery; in addition, many of the exquisite textiles were custom-woven to their specifications. In several rooms there were also displays of the fine bookbindings that Patou, as a dedicated and fastidious bibliophile, had amassed over the years and in which he took a particular delight. The fur rugs that lay on the highly polished floors in several rooms seem also to have gratified the owner's idiosyncratic tastes.

Jean Patou was not to enjoy his creations for long—he died in 1934 at an early age. He left as his permanent legacy one of the greatest Paris fashion houses (subsequent heads of design at Patou have included Marc Bohan, Karl Lagerfeld and Christian Lacroix). But he left, too, a more intangible monument, glimpsed almost tantalizingly in these old photographs: the now fading image of a sleek modern palace fit for a thoroughly modern Maecenas. □

# HARDEN

## National Dining Sale



## Southern Charm in New Orleans

New Orleans is known for two things: food and antiques," says **Marjorie Shushan**, who lives part of the time in the southern city. For antiques, she's happy to have a new shop, **Thomas Raynor,** added to the mix. A longtime client of Paul Ferrante, Raynor's Los Angeles shop, Shushan often visits the Royal Street space (right), which he fills with 18th- and 19th-century European pieces and the reproduction furniture and lighting that he's known for.

Thomas Raynor
906 Royal St.
New Orleans, LA 70116
504-299-0440





**Marjorie Shushan, above, with Tom Raynor, admires an alabaster-and-giltwood chandelier in Raynor's New Orleans shop.**

"It's not your typical New Orleans shop," says Marjorie Shushan.

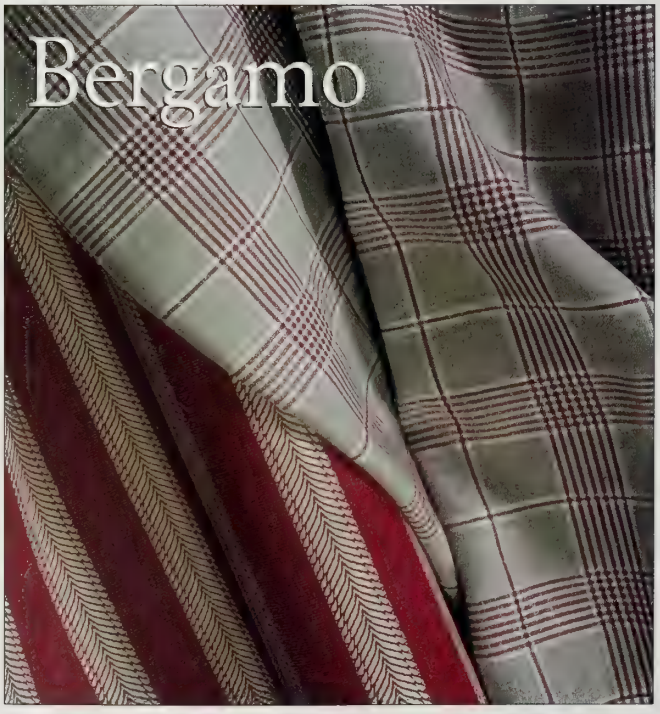
## L.A. Fixture




On a search for Sherle Wagner items for a client, **Monique Lafia** and **Chris Arvin** found themselves at **Martin Lane** in Los Angeles. "We've been using it ever since," says Lafia, for antique, reproduction and new decorative bath fixtures and hardware. "The product speaks for itself," adds Arvin.

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## Bergamo



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*continued on page 170*

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The double-height living area "is the spatial focus of the house," says Dworsky. An Eames chair and ottoman are next to a glass-topped low table Dworsky designed. Carpets from Stark.



# Doug Dworsky

## The Architect's Modernist Solution for a Los Angeles Lot

Text by Peter Haldeman/Photography by Erhard Pfeiffer

WHEN HE WAS THREE years old, Doug Dworsky poked his finger through the roof of a model of a basketball arena that his father, Daniel Dworsky, a Los Angeles architect, was building—proof, he asserts, that he was "trying to suggest some modification of the design concept." By five Dworsky was walking construction sites with his dad: "It was a wonderful experience, seeing what it meant to build something from the ground up." Small wonder that Dworsky studied architecture as an undergraduate and went on to receive a master's degree in architecture from Yale. He got married after school (her father's an architect too), and in 1989, following a couple of stints at architectural offices in San Francisco, returned to Los Angeles in order to, perhaps inevitably, join his father's practice.

Dworsky *fils* built one single-family residence shortly after finishing graduate school, but he has devoted most of his career to institu-

*continued on page 160*



JIM MCHUGH



**RIGHT: "The multilevel design maximized the usable space of the small, sloping lot," architect Doug Dworsky (above right) says of the house he built and shares with his family in Los Angeles.**

RIGHT: The family area, rear, "is part of a continuous open volume that is modern and comfortable," says Dworsky. "The furniture groupings and the varying ceiling heights define the spaces."



*continued from page 159*

tional projects like schools and transportation facilities. So when the time came for him and his wife, Eva, an attorney, to find larger quarters than the condominium they had been sharing with their two young sons, the Dworskys had no intention of building. The only trouble was that the property they settled on, a tiny nondescript house in the city's Westwood area, amounted to a teardown. "It was a 900-square-foot shack that had been unoccupied for 12 years," says Dworsky. "I started drawing our house as soon as we were in escrow."

The site itself, a sloping rectangular parcel on a block lined with tidy Tudor-style cottages and Spanish bungalows, posed a test to a couple who had both grown up in airy modern houses created by their fathers. "The challenge was to design a house that felt spacious and open on what is a very restrictive lot," says the architect. Appearing to hover slightly over a street-level garage, the broad cubic forms of the house greet the neighbors with all the brio of a Gucci suit on a rack of vintage wear. Planes of earthy gray-green plaster, Douglas fir and painted concrete block soften the hard lines of the façade, as do planters on the ground and at the entrance. "It was important to

*continued on page 162*



He was careful to plainly distinguish each area within the broad sweep.

LEFT: "The maple cabinetry, granite countertops and porcelain floor tiles create a fresh, warm environment for preparing meals," the architect says of the kitchen.


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granite) but to plainly distin guish each area within th broad sweep: A cove ceilin sets off the dining area; strip of recessed lights help de lineate the family area; an a double-height ceiling an nounces the living area.

The light-drenched livin area is the heart of the hous "The typical architect's re sponse to a double-heigh space is a double-height gla wall," says Dworsky. "I wa more interested in maintain ing a sense of intimacy, so w kept the windows down at th eight-foot level and brough light in through clerestories."

If double-height window are one "typical architect response," another might b an indifference to decora ing. Here, the interiors blen seamlessly with the architec ture, the result of a gradu accumulation of furniture th is, in Eva Dworsky's word "modern but cozy." "Moder *and* cozy," amends her hu band. "When we finally ge furniture for the living roon it was disappointing for th kids, because they'd bee

*continued on page 16*

*continued from page 160*

break down the scale of the house into a series of pieces that were clearly articulated, then develop these with materials that were simple and warm," notes Dworsky.

Just inside, a wall curves from the modest entrance toward the open expanse of living, dining and family areas. The curve plays off the straight lines of the spa which flow effortlessly i one another without the co ness sometimes associa with lofty rooms. Dworsk was careful not only to use warm materials (vertical-grain oak floors, lightly stained maple cabinetry and mellow

**ABOVE: Light flows in through three skylights in the second-floor hall, which leads to the bedrooms. A Janus et Cie wicker sofa is in the office, right.**

**Designer Christine Fink helped the couple select the fabrics for the interiors. RIGHT: The master bedroom. Dworsky conceived the bed and the side table. The pencil sketches by Diego Rivera.**





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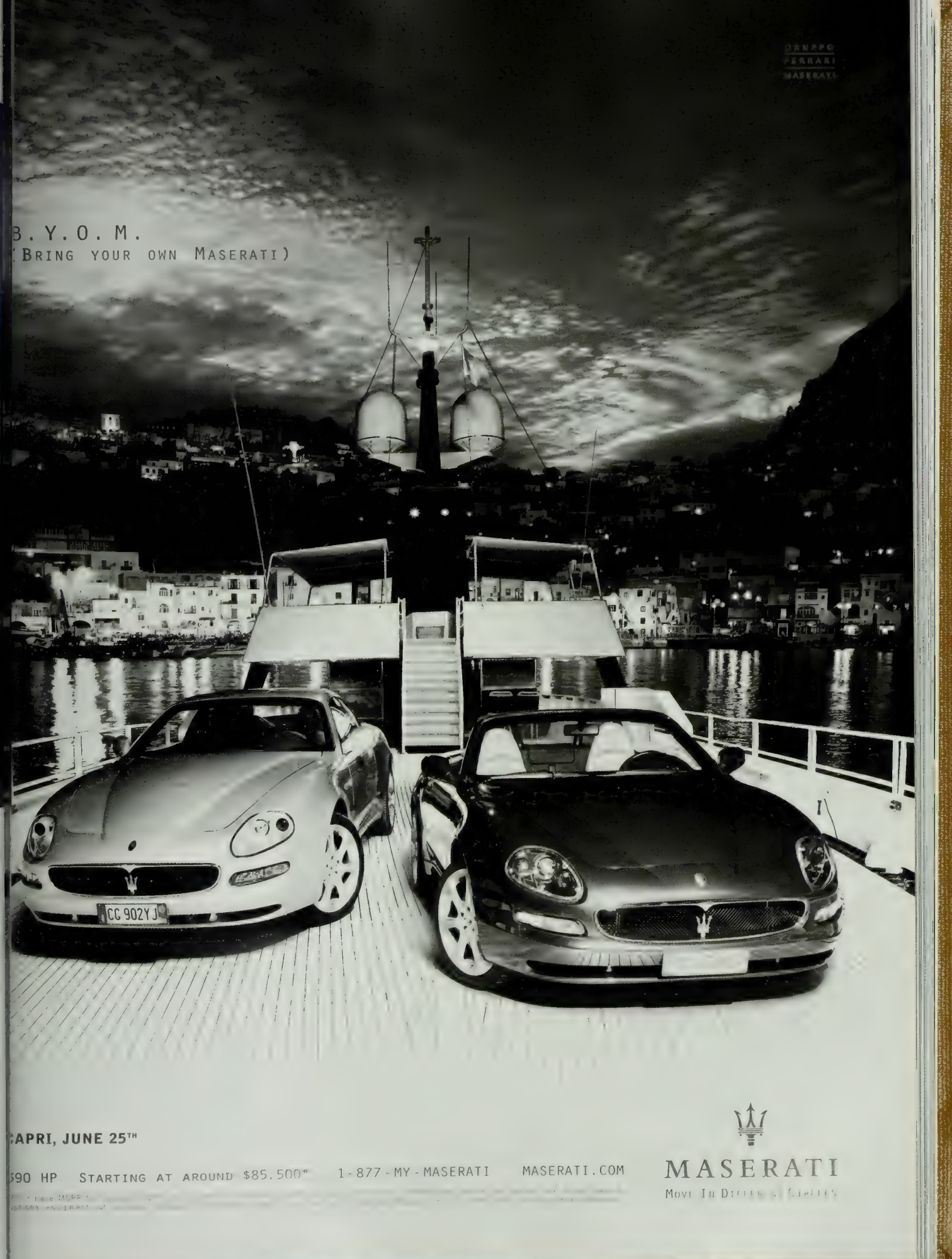



*continued from page 162*
playing kickball in there. We spent a long time looking together for pieces, and when we couldn't find a piece that worked, I designed something." Clean-lined and neutrally clad, the sofas and chairs complement pieces of dark *wenge* wood and striking contemporary paintings.

A canvas by the prominent midcentury architect Craig Ellwood, which once belonged to Dworsky's father, hangs in the stair hall. Upstairs, the curved wall reappears, ushering guests, under a trio of orbed skylights, back to the serene master bedroom. (The two children's rooms lie at the opposite end of the hall.) This is a house that shuns the superfluous: A terrace off the master bedroom provides the overhang for the outdoor dining area below, while an upstairs office overlooking the living area doubles as the ceiling for the dining area.

If it seems a bit sophisticated for a family with two boys, the Dworskys insist that every square inch of the place is utilized. "We had 12 kids here the other day," says Eva Dworsky, who counts on plenty of storage, a backyard given over to basketball and soccer games, and a playroom. "We have a room downstairs where everything goes. They play handball down there, and it gets completely trashed." But in all likelihood these are kids with a certain genetic predisposition toward uncompromising architecture. "When we were building, I took them up to what would eventually become their rooms," says Dworsky. "Apart from worrying about their falling off the edge, I remember they were very excited about something they could picture as a finished product." Like father, like grandson? □

**The terrace that extends from the master bedroom, on the upper level, "creates a covered outdoor room below," Dworsky says of the rear patio. The table and chairs are from Brown Jordan.**




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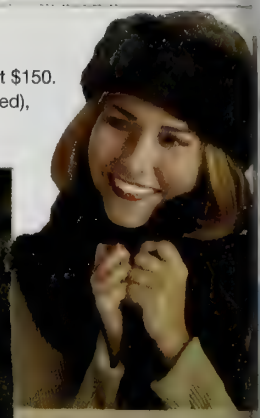
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## Treasure Hunt

**Hunters & Gatherers** is not a place to visit if you're looking for 75 armoires lined up in a row," says architect **Stephen Muse**. "It *is* a place to go if you want to see a highly eclectic collection of very interesting pieces."

The Maryland shop carries "antiques and other oddities," says co-owner Richard Looman (right, in the shop with Muse, center, and co-owner Cynthia Bruno). "We look for specialized items," including new pieces and European and American antiques, which can be recovered in contemporary fabric in the on-site workroom.

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## Los Angeles Finery

**A selection of fabrics and trims, left and far left, at Décor de Paris in Los Angeles**

"You really can't do a traditional job without access to proper trims," says **Frank K. Pennino**. Luckily for him, **Décor de Paris** is not far away. The Los Angeles shop has a large stock of European trims and silk fabrics, including reproductions of period passementerie, so designers don't have to wait long for an order. But what keeps Pennino coming back is the colors. "They have an unusual range of colors," he says. "It's very sophisticated." To the trade.

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*continued on page 21*


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# Editors Select Properties Around the World

Italy, South Carolina, London, Big Sur, Florida . . .

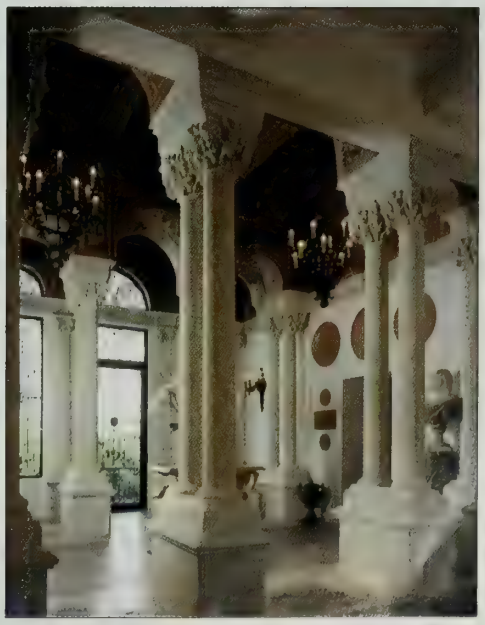
## FLORIDA

### Palm Beach Classic by Marion Sims Wyeth

In 1927 architect Marion Sims Wyeth was commissioned to design Cielito Lindo for Jessie Woolworth Donahue, an heiress to the Woolworth fortune, in Palm Beach, Florida. In 1948 it was divided into five separate residences. One of the five has been restored by the present owner over the past five years. The more than 13,000-square-foot house, with panoramic ocean and lake views, has 14 rooms, among them six bedrooms, with high ceilings, an elevator and imported-tile floors. The entrance hall (below right) has marble floors and 21-foot-high ceilings. A third-floor tower room (below) has a cypress ceiling and wraparound balcony. The master suite has French doors and an ocean view. $11.75 million. *Call 561-655-6550.*







*continued on page 176*

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## BIG SUR
### Mickey Muennig's Redesign



Architect Mickey Muennig conceived a 3,000-square-foot addition to a 2,000-square-foot residence in Big Sur, California. The 5.3-acre property rests on a mostly level plateau, and the house enjoys unobstructed views of the Pacific Ocean and Los Padres National Forest. The great room (below)



has a freestanding fireplace of sandstone blocks, floor-to-ceiling glass walls and a pine ceiling with hand-carved trusses. Acid-etched concrete floors, warmed by radiant heat, run throughout the house's main living areas. Other rooms have polished-bamboo floors. The kitchen has maple cabinets and a marble workstation; the master bedroom has a maple floor, a den and a deck. A copper-accented door opens to a wine cellar. Th four-bedroom house, surround ed by decks, is landscaped with vegetation indigenous to Big Sur. A separate guesthouse, no designed by Muennig, features kitchen, canyon views and a pr vate drive. The house is a 15-minute drive from Carmel. $5.299 million.
*Call 831-655-4980.*

## SOUTH CAROLINA Frank Nelson Doubleday's Hunting Retreat



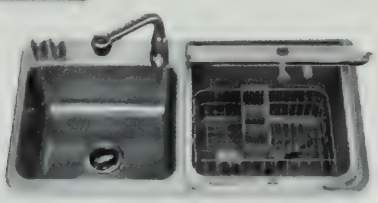
Overlooking rice fields and the Combahee River is a circa 1870 Georgian-style manor house in Beaufort, Sout Carolina, that was the hunting retreat of publishing magnate Frank Nelson Doubleday in th early 1930s. The four-bedroom house has 11 fireplaces, two of which are in the master bedroom. It also has a game room and a bar, two offices, a study and a large kitchen. Landscape architect Umberto Innocenti was responsible for the plantings of live oaks and camellias and the design of a brick-walle garden with a fountain near th main house. A pecan grove is also on the 85-acre estate. Among the outbuildings are a six-stall stable, with an apartment above, a guesthouse, a manager's house and a shop building. A private dock offers river access. $5.25 million.
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*continued on page 1*



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New York architects Polhemus & Coffin created a Norman-style château on 5.5 acres in Newport, Rhode Island in 1929. Champ Soleil is a 22-room residence with 18th-century pine paneling from Paris and two master suites. The grounds feature terraces, gardens and two gazebos, which were designed by Umberto Innocenti in 1946. A croquet court was designed by the house's late owner, the prominent collector Russell Barnett Aitken, in 1984. A greenhouse and a gazebo are also on the grounds. A carriage house, designed in the same style as the main house, has two separate two-bedroom apartments for staff. $5.9 million. *Call 401-789-6666.*

LONDON

## The Legacy of Sir Edwin Lutyens

Candia Lutyens, granddaughter of architect Sir Edwin Lutyens, and her husband, Paul Peterson, restored their six-bedroom house in London using light fixtures and furnishings based on Lutyens's designs (*AD*, August 1999). The living room has oak parquetry floors and double doors that open to the garden (right). The dining room and study both have fireplaces and hardwood floors. The breakfast room, with slate floors, also opens to the garden. Three bedrooms are located on the second and third floors. The master bedroom has a private bath with floor-to-ceiling tile. A studio has three skylights and a hardwood floor. A greenhouse is accessed from the garden. $3 million. *Call 44-20-8355-1000.*



*continued on page 1.*

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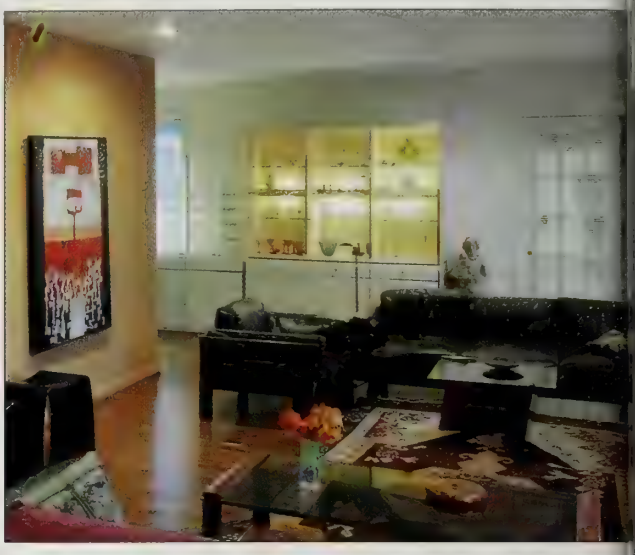


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## MICHIGAN
### Photographer Balthazar Korab's Verdant Estate

In Troy, Michigan, photographer Balthazar Korab and his wife, Monica, have lived on a 3.72-acre parcel for more than 30 years. Over that time they have landscaped the property, adding rolling hills and cultivating a large variety of flora. A circa 1915, three-bedroom main house has a living room with hardwood floors and a fireplace (above right). The kitchen and dining room have brick floors. A two-story barn that dates from 1850 has been converted to a studio, gallery and photography lab. A one-room house, also circa 1915, has a cobblestone fireplace and is used for storage. $1.65 million.
*Call 248-644-4700.*

## ITALY
### 17th-Century Villa on Lake Bolsena

Fattoria di Rentica, a six-bedroom, six-bath stone villa, stands above the shores of Lake Bolsena in Tuscany. The house, which is believed to date from the 17th century, is set amid seven acres of mature, terraced gardens and fruit orchards. The living and dining areas occupy a common space, with a terra-cotta-tile floor, a large fireplace and a vaulted ceiling. There are three other reception rooms and a study. The master bedroom has dressing areas and a bath. A covered stone terrace offers views of the water, and access to a private beach is included in the sale. Planning permission has been obtained by the current owners for a pool to be built below the main terrace. A neighboring organic fruit farm adds to the property's privacy. $1.9 million.
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*continued on page 18*

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## SOUTH CAROLINA
### Charleston's Charles Elliott House

One of Charleston, South Carolina's largest survivin pre-Revolutionary residences was believed to have been built in the late 1750s or the 1760s b a local public figure, Charles E liott. The dining room has par- quetry floors and paneled walls it adjoins the kitchen, which ha been completely updated, and breakfast room (below) with French doors that open to a slate-paved porch. The five- bedroom house has a master suite with a fireplace. A family room, which is opposite the master suite, has heart-pine floo and a fireplace. On the third floor, three bedrooms are joine by a study and two baths. Ther is also a pool and a two-bedroo carriage house. $4.295 million. *Call 843-577-6651.*



*continued on page 18*

# Joy



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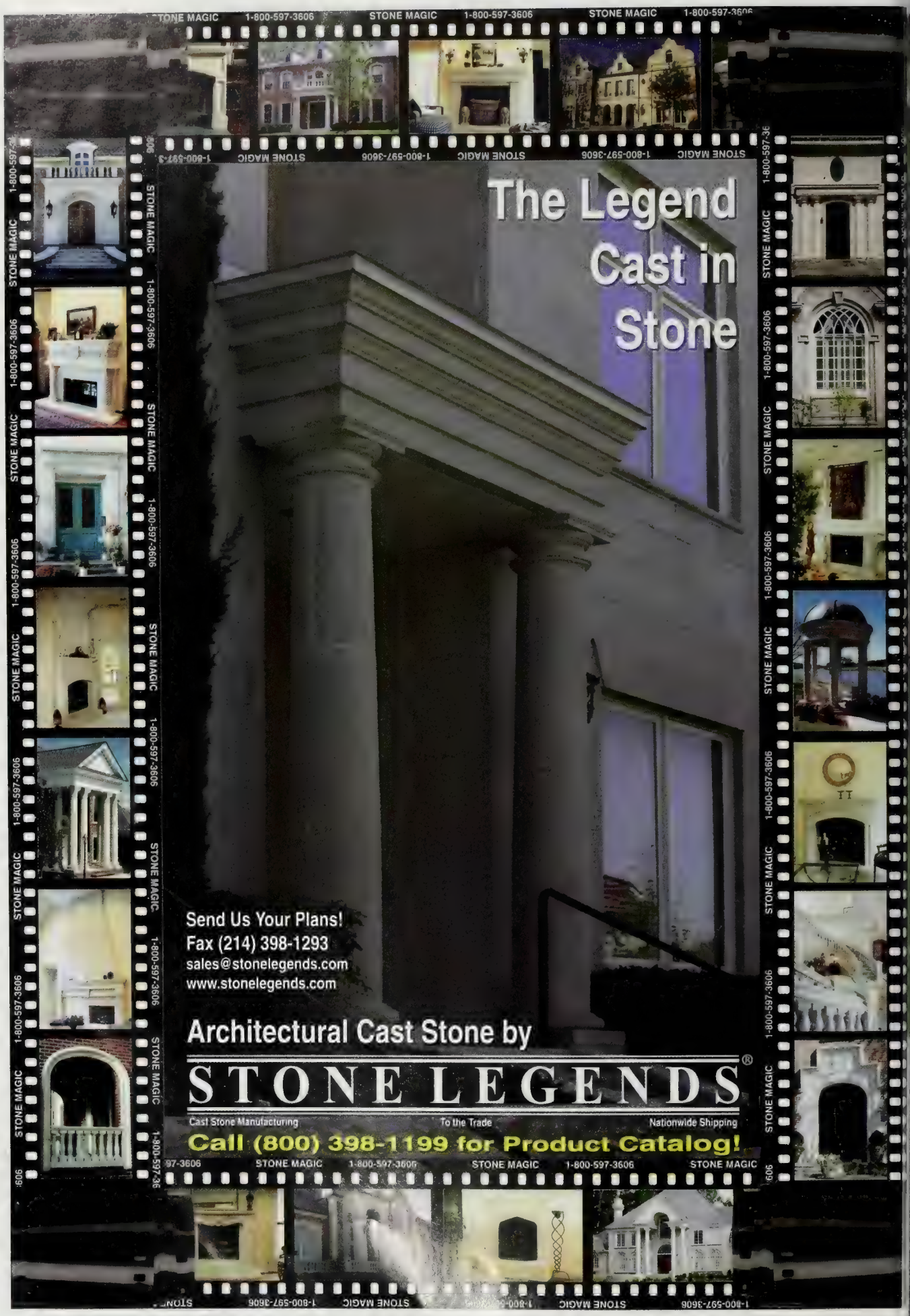
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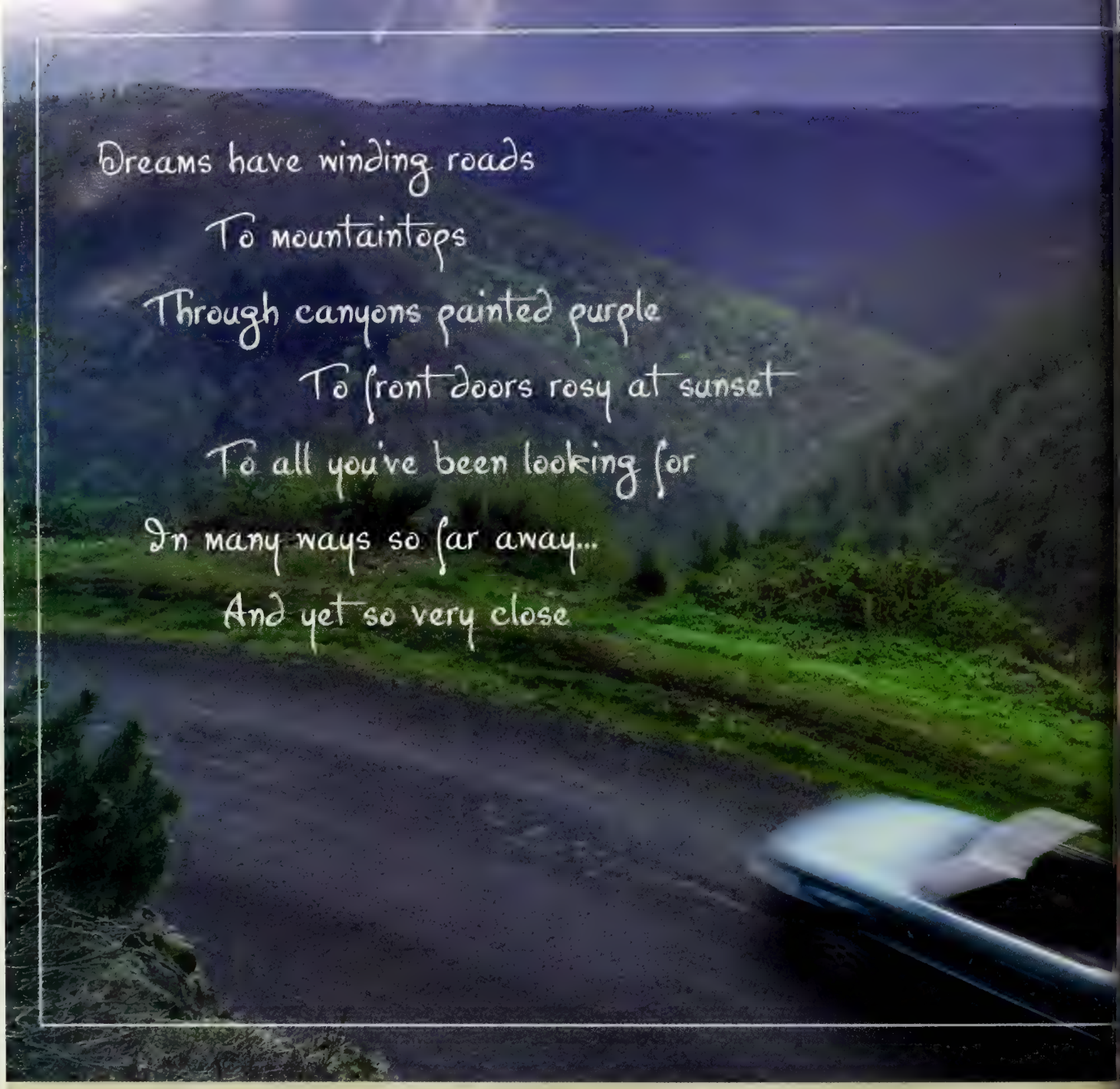

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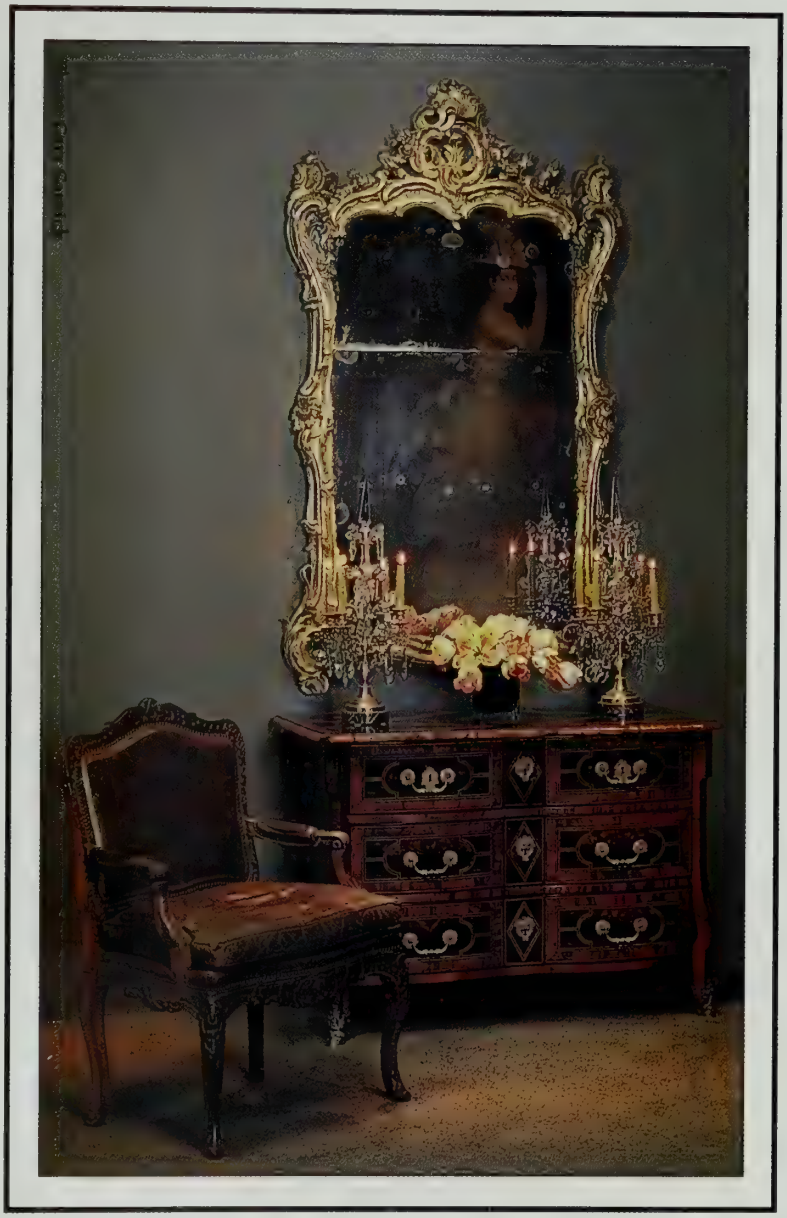
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1. A Very Fine Italian Belle Époque Carrara Marble Life-Size Sculpture of a Bathing Young Mother and Child, by Prof. GAETANO RUSSO (Italian 19th Century). Circa: 1890. Height: 70"



2. Extraordinary French 19th Century Louis XV Style Finely Carved Giltwood Figural Mirror Frame with Cherubs. Circa: Paris, 1870. H: 89" W: 58"



3. Extraordinary Fine French 19th Century Louis XV Style Gildwood Carved "Aubusson" Six Piece Salon Suite. Circa: 1850.



4. Palatial Italian 18th/19th Century Baroque Style Fine Giltwood Carved Rectangular Console with Marble Top, The Mastai Ferretti Family. Circa: 1800. H: 41" W: 69 1/2" D: 31 1/2"



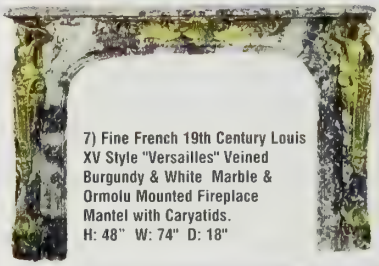
8. Fine French Mid-19th Century Large Neoclassical Figural Ormolu Mounted and Imari Porcelain Center Piece. Circa: Paris, 1870. H: 21 1/4



9. HANS ZATZKA (Austrian,1859-1949) Oil on Canvas "The Goddess of Spring" H: 45 1/4" W: 33"



6) A Very Important French Ormolu-Mounted Kingwood and Mahogany Serre-Bijoux By François Linke, The mounts designed by Léon Messagé, Circa 1904. This cabinet was exhibited as part of Linke's award-winning stand at the World's Fair, St. Louis, 1904. H: 85"



7) Fine French 19th Century Louis XV Style "Versailles" Veined Burgundy & White Marble & Ormolu Mounted Fireplace Mantel with Caryatids. H: 48" W: 74" D: 18"



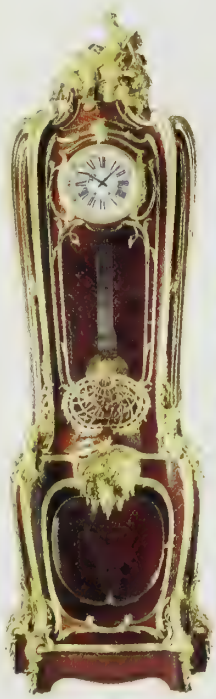
11. Large Royal Louis XV Style Ormolu Mounted Kingwood Marquetry Bombe' Bedstead, Circa 1820. H: 64" W: 74" L: 90 1/2"



5) Palatial Pair of French 19th Century Louis XV style Ormolu-Mounted Rouge Marble Urns with Covers, Circa: 1870. H: 25"



10. Museum Quality French 19th Century Patinated and Gilt-Bronze Sculpture of "The Sun Godess Riding Her Two Horse-Drawn Golden Chariot Across The Sky Amidst Hovering Cherubs", by GRAUX-MARLY, Fres. Paris. Circa: 1880. H: 26 1/4" W: 33 1/2" D: 14"



13) An Extraordinary Fine Palatial 19th Century Louis XV Style Gilt-Bronze Mounted Tulipwood Marquetry Figural Regulator by JOSEPH EMMANUEL ZWIENER. H:140" W:36" D:20"



12) Very Fine English Floral Butterflies & Hummingbirds Marquetry, Burr-Walnut & Ormolu Mounted Circular Centre Table, Circa: LONDON, 1820. H: 29 " D: 53"



14. Fine French 19th Century White Marble Fountain Group of Two Putti on a Rosso Verona Marble "D" Shaped Scallop Basin. Circa: 1870.



15) Fine French Louis XV Style "Erard" Tulipwood Marquetry and Gilt-Bronze Mounted Art-Case Grand Piano, Stamped "FL" in various places, Attributed to François Linke. Circa: 1910. L:85" W:58 "



16. Fine Pair of French 19th Century Napoleon III Gilt and Patinated Bronze Six Light Torcheres. Circa: 1860. H: 82"



17. Fine Italian 19th Ce Carved Carrara Marble Titled "LA GIOIA NELL'I CENZA DOPO IL LAVOR Prof. Raffaele Belliazzi (Italian, 1835-1917) on Green Marble Pedestal Circa: 1880. H: 73"

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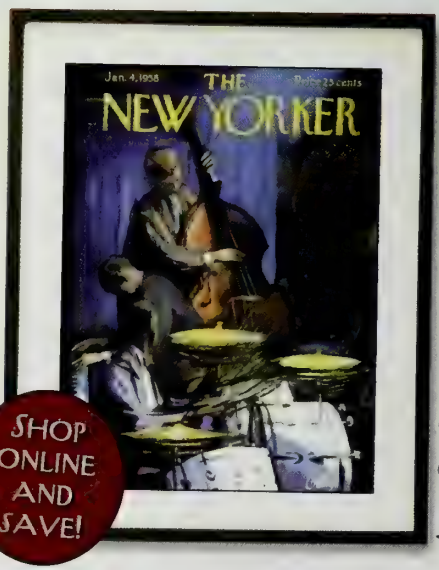
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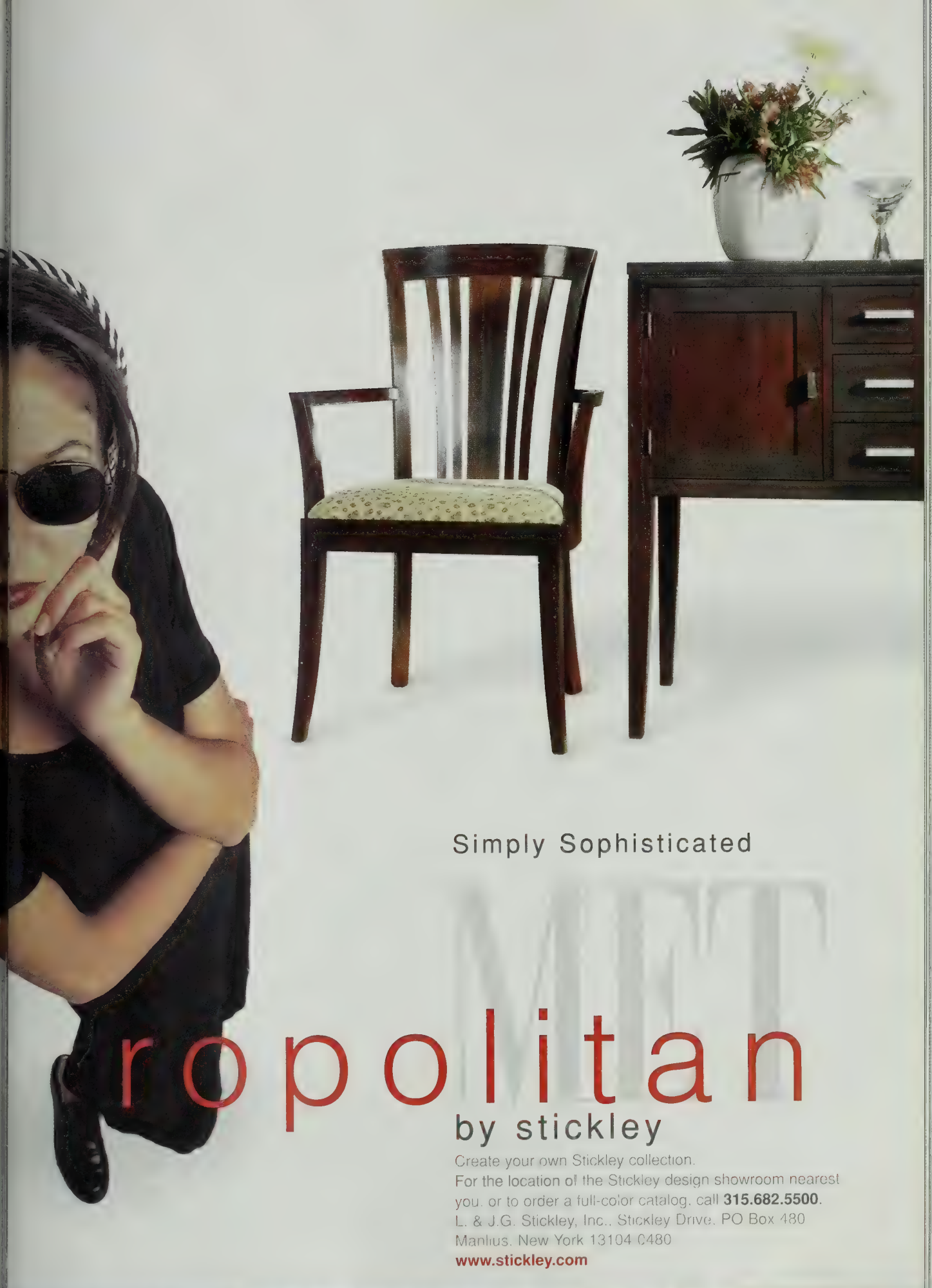



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*continued on page 18*


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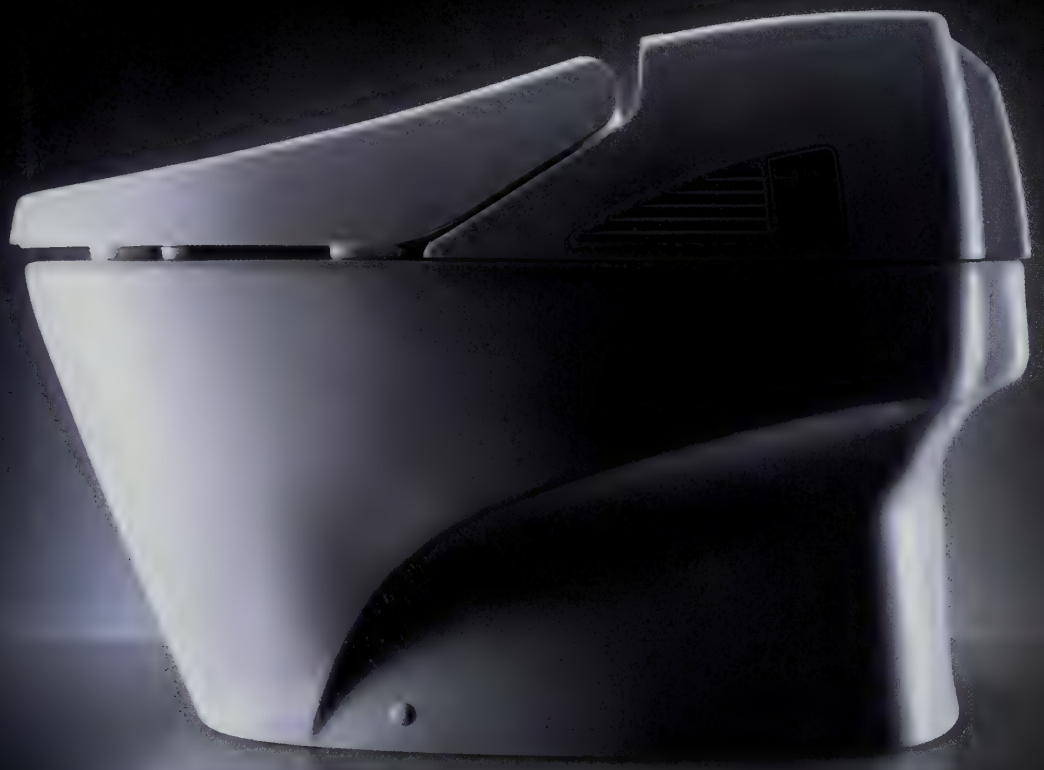


An eight-bedroom house in Haverford Township, Pennsylvania, rests on a site that was occupied by a log house built in 1683. On the National Register of Historic Places, the present four-story house dates to 1813. Period details include a maple balustrade (left). A large dining room with hardwood floors and a fireplace (below) opens to a columned veranda. The library has hand-carved moldings, a fireplace and 10-foot-ceilings. The bedrooms are on the upper floors, and the master suite has a sitting room, two fireplaces and high ceilings. More than two acres of lawns and boxwood-edged gardens surround the house. $799,000. *Call 610-645-9620.*



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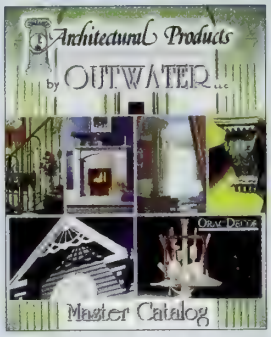
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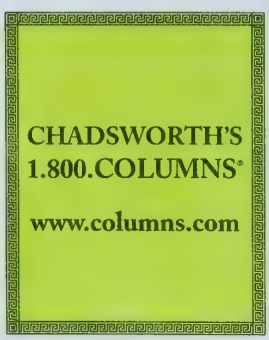

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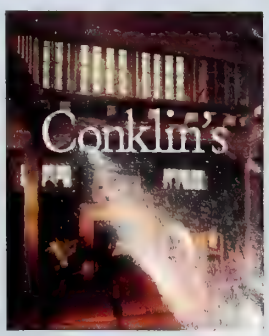
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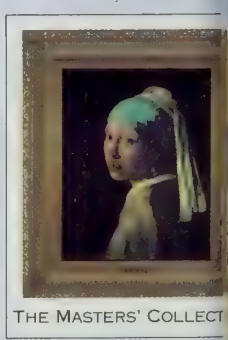
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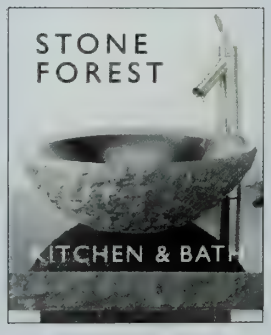
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*continued on page 1*

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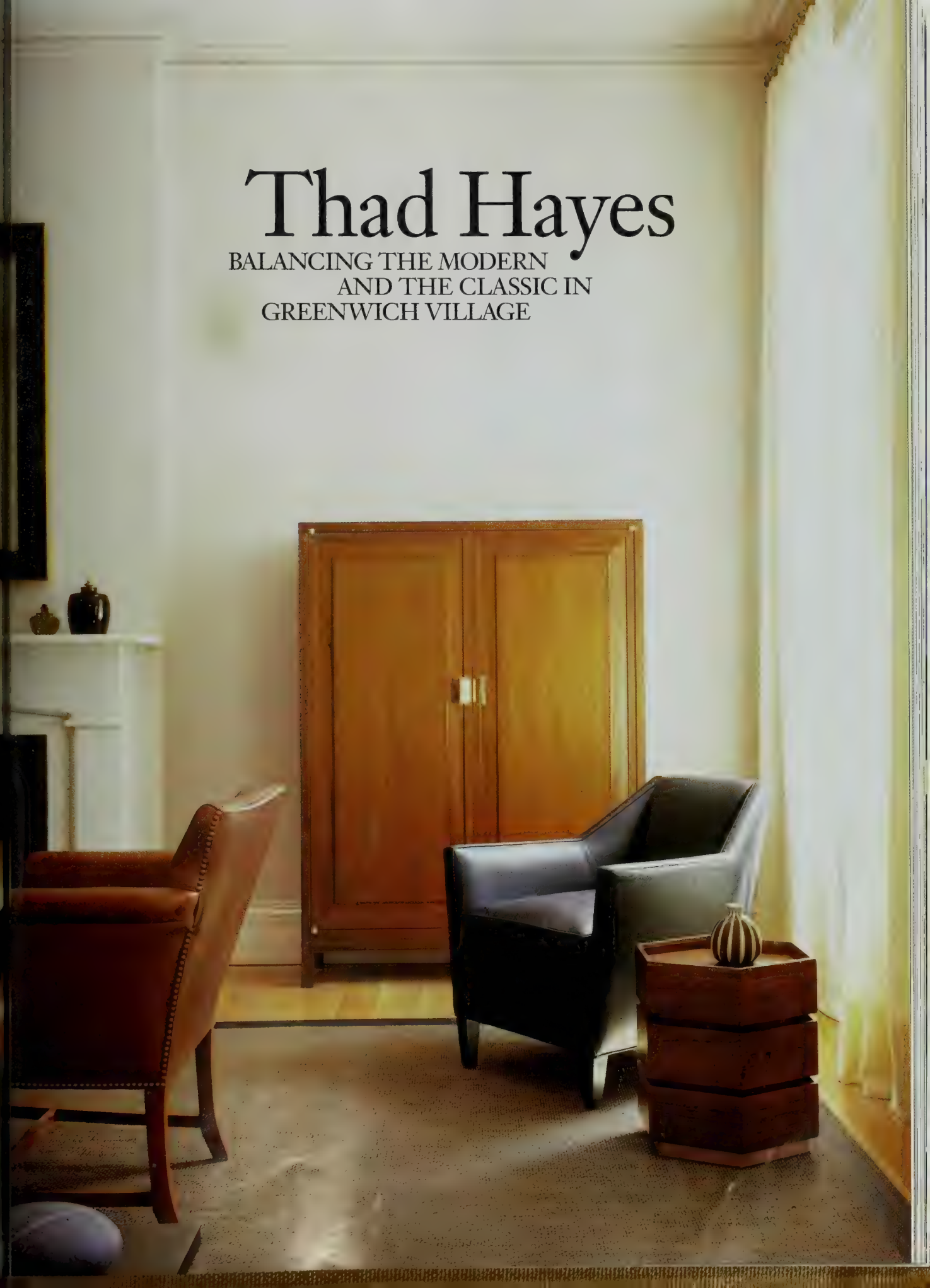
**"I wanted a serene environment, a refuge from urban living," Thad Hayes (above) says of his apartment in an 1830s town house in Greenwich Village. RIGHT: The multifunctional living room. Naga Antiques Chinese scholars' rocks. Edelman leather. Carpet by Beauvais.**

A designer working on his own home (and has there ever been one who didn't?) has only himself to keep him from doing the things he might be the first to talk his clients out of. What could possibly be more subjective than his own life, yet to provide a fit setting for it he has to impose on himself the same objectivity and discipline that he exercises on others.

Thad Hayes reconciled these opposing perspectives with his usual scrupulousness when it came to decorating his new apartment—a floor-through in a Georgian-style mansion in Greenwich Village. The handsomely proportioned, architecturally detailed, seamlessly flowing spaces all reflect his personal odyssey: from his rootedness in the Deep South, "so thick with great, old, moldering plantation houses," to his college days, when he embraced postwar American design to the degree that "whenever anyone mentioned raised-panel mahogany, I would just cringe." Over the long years of practicing,

# Thad Hayes

## BALANCING THE MODERN AND THE CLASSIC IN GREENWICH VILLAGE

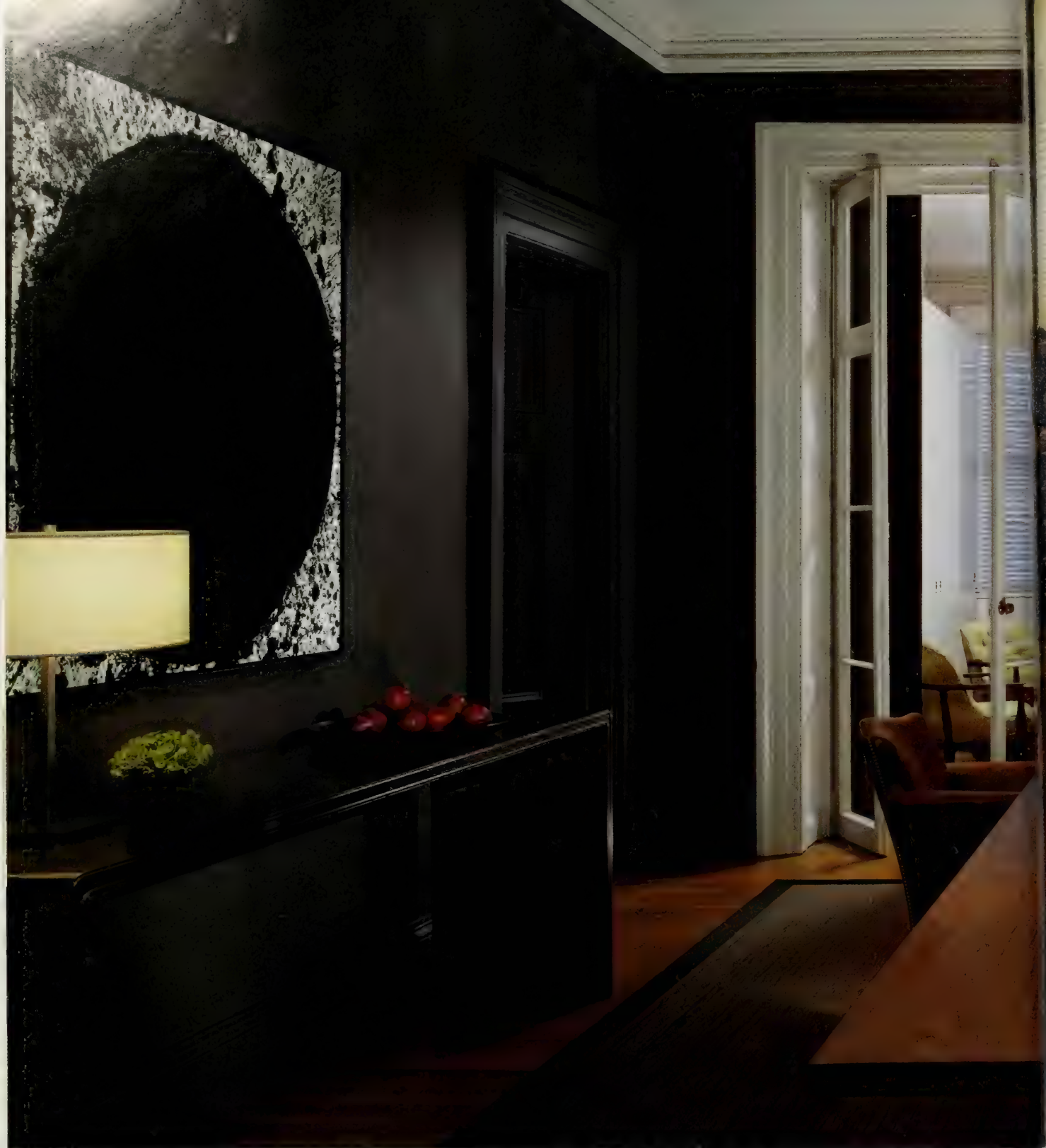


I immediately responded to this high-ceilinged place because of its beautifully and perfectly proportioned rooms," recalls Hayes. THIS PAGE: April Gornik's *Light in Winter*, 2001, hangs in the living room. Circa 1930s Buddha head by Raoul Lachenal from Maison Gerard.

OPPOSITE: A view from the dining room to the living room takes in a 1935 gilded, silvered and reverse-painted glass panel that was designed by Jean Dupas and executed by Jacques Charles Champigneulle. It was once part of the wall decoration in the *grand salon* of the *Normandie*.







*Bo Diddley*, a 1999 etching by Richard Serra, overlooks the dining room. "I played with the fact that there's no natural light here. The warm-colored walls make it comforting at night." An Isamu Noguchi lantern provides illumination. Folding screen cabinet fabric from Larsen.

he confesses, he "mellowed out and learned how to blur the boundaries between modernism and classical traditional interiors."

The apartment, while clearly not reflecting what Hayes has called "the Lucite-and-Formica/steel-and-glass aesthetic of hard-core modernism," is modern nonetheless in its inspiration, form and composition. And "traditional" also resonates, if sometimes only as the absent presence. Altogether, the designer has wielded restraint so astutely that the rooms exude a sense of being complete without being full.

The central piece in the living room is a six-foot-square low table that is in fact quite high (he describes it as "tea-



eight"). He had it made from a single American elm, and chose black-painted steel I beams for its supports "as a nod to Mies van der Rohe's bronze ones on the façade of the Seagram Building." The table is galvanized by two suggestively shaped Chinese rocks on Ming mounts. "They were traditionally placed on scholars' desks as an incentive for contemplation," Hayes offers. "These two have very different personalities and energies—you can read whatever you want into them." Indeed: One appears plantlike; the other, horse- or dragonlike.

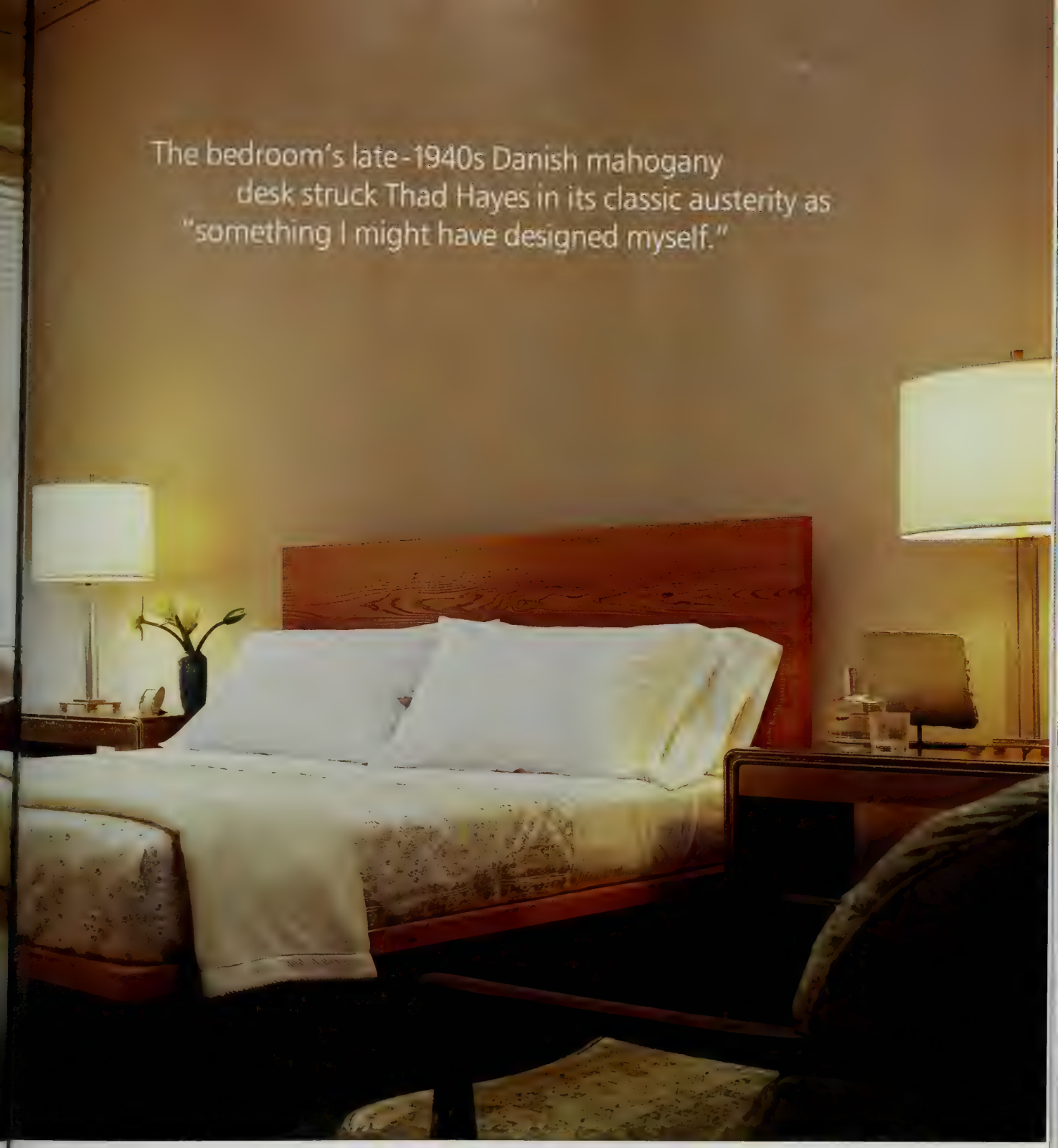
Ward Bennett I-beam side tables from the 1970s flank each end of an endless-seeming sofa, which Hayes upholstered in caramel leather and oatmeal wool. He had the wool channel-quilted to add rhythm and texture. "When I was growing up, car upholstery often had channel quilting, and that stayed with me as a modern look," he explains. The black-bordered sisal-like vinyl rug (of which there are two more in the apartment—one in the dining room and one in the



"The master bedroom is clean and simple," says Hayes. "I created the bed, along with other crucial pieces of furniture in the apartment, out of American elm. The solid wood—no veneers—will age wonderfully over the years." He designed the pair of bronze lamps for Boyd Lighting.

master bedroom) not only feels good underfoot but gives off the meditative emanations of a tatami. The sense of peace in the room is enhanced by the presence of a Buddha head, crafted in the 1930s by French ceramics maker Raoul Lachenal; it's the sole object carried over from the designer's previous apartment.

For the ivory-colored wool sheer curtains, Hayes devised simple brass rods—"no fancy finials, no fluting"—as well a tiebacks in the form of big brass knob that he sees as being "more like sculp ture—let's say Brancusi." Between th two tall, transparent windows hangs on of the gilded, silvered and reverse painted glass wall panels designed b the artist Jean Dupas for the *grand salo* of the *Normandie*. A ship's mast and




estigial porthole can be discerned with me difficulty, but what the panel looks ke out of context—and what attracted layes—is, simply, great abstract design. he lone painting in the room is an pril Gornik that puts the designer mind of the Long Island whaling vil-ge of Sag Harbor, where he used to wn a house. "It's a winter scene, which the other reason I love it, and not one of her more typical green landscapes," he observes.

Hayes modeled six chairs after a 1940s library chair that had trapped his attention in an upstate New York antiques store, and had them all re-covered in the same caramel leather as the sofa (there are two each in the living room, dining room and master bedroom). He also designed the living room's two faintly Asian mahogany cabinets. "They look so simple—and then you start to notice their raised paneling and refined proportions," he points out, adding that it was in deference to traditional design that he made these cabinets symmetrical. A little off to the side stands the prototype of a brass-based stacking side table with an upholstered

*continued on page 295*

# Thomas Pheasant

## SERENITY REDEFINED IN HIS 1921 GEORGETOWN GATEHOUSE

Text by Judith Thurman/Photography by Durston Saylor





Thomas Pheasant is a man with a virtually inexhaustible supply of frequent-flier miles. His classically inspired modern furnishings and interiors have earned him such a widely dispersed clientele that he spends much of his life at 30,000 feet, stoically breathing recycled air. The nation's capital is his landfall (and he belongs to a rare local species, the native Washingtonian), though he recently acquired an apartment in Paris (see *Architectural Digest*, February 2003), where he is working on an ambitious residential commission; he oversees the production of his furniture collections; and he is often to be found trolling the antiques shows and auction houses in Europe and on both coasts. But every bird needs a nest, and pheasants instinctively seek the refuge of a dense and leafy ground cover. This one is no exception.

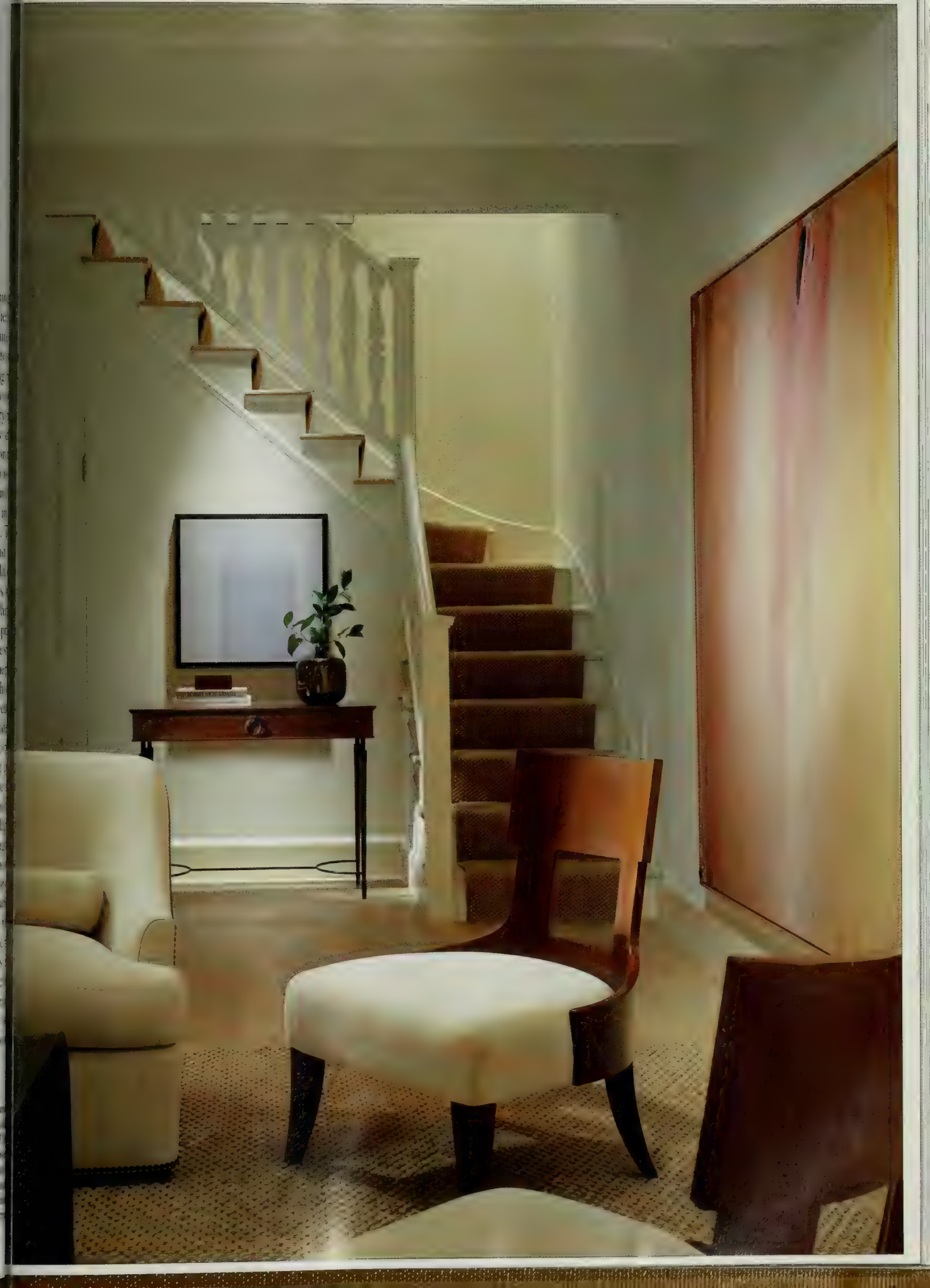
"About 15 years ago," the designer explains, "I was on a plane, returning from a brief vacation at a house I had designed for clients in Barbados. I'd arrived stressed out, and the lushness of their garden was—even more than the sun or the sea—a balm. I was then living in a Washingt town house with a typical u ban view. By the time landed, I had decided to st hunting for something ne with a big garden of my own

At breakfast the very ne morning, Pheasant saw an in the real estate section th he had to pursue. It was f the gatehouse of a grand b derelict 1921 mansion in t heart of Georgetown. Th eccentric property had b longed to Anne Archbold, o of the Standard Oil heirs, w had commissioned archite Josephine Wright Chapma to design an estate in the sty of a Tuscan villa. With the pa sage of time, the main hou was abandoned, and becau the owners couldn't decide sell it and didn't want to te it down, they boarded it up

The gatehouse, more li able in scale, had survived th almost seven decades in sligh ly better shape, although series of misguided renov tions stripped the interiors their character. Yet even whe Pheasant saw it for the fir time, in a sorry state, "the r mance of the place was in tense," he says, "and the cha lenge of restoring it appeale to me. But most of all, I wa charmed by the overgrow

**LEFT: "It was modeled after a Tuscan villa," designer Thomas Pheasant (above left) says of his house in Georgetown, which he renovated. The 1921 structure, built by architect Josephine Wright Chapman, was the gatehouse of the estate of Anne Archbold, a Standard Oil heiress.**

**OPPOSITE: Mark Dassoulas's *Renaissence*, 2000, hangs in the stair hall, which leads to the bedrooms. The 1984 untitled oil, right, is by Olivier Debré. Pheasant created most of the furnishings in the house, including the console, rear, and the Biedermeier-inspired chairs. Stark carpet**




His sofas pay homage to Art
Déco, and his living room chairs
to Biedermeier and Greek models,
but their heft and proportions
are strikingly contemporary.



"I'm not an all-beige designer, but for the gatehouse, I wanted to keep things quiet and subtle," he says. Melville Price's *Minotaur*, 1962, above an English blanket chest, "is the strong blast of color in the living room." The bases of Pheasant's lamps are made of handwrought bronze rods. Lelièvre chair fabric.

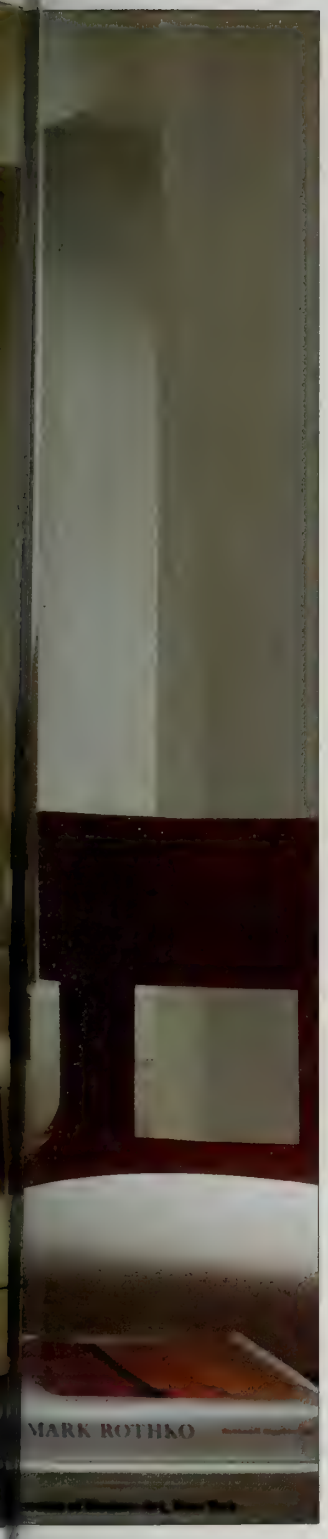


**The dining room is situated on the northeast side of the house to take advantage of the garden views. A midcentury-modern light fixture illuminates the table and the 1930s French chairs. Above the chest of drawers is a 2002 encaustic on aluminum by Robin Rose.**

garden. Within its walls, you were completely hidden. It had the peace of an island."

Pheasant's original plan was to revitalize the little villa, savor its perfection for a few years, then sell it and move on. "But every friend who came to visit," he explains, "reinforced my own reluctance to leave by telling me I was crazy even to consider it." So he stayed put, refining the décor and landscaping in successive waves.

The first stage was to gut everything but the one authentic feature—the staircase—ripping out such anomalous flourishes as a Federal-style fireplace and faux-Georgian molding. The intact details of the main house (part of which was later restored helped him, he says, "to visualize how the gatehouse looked when it was built." He redid the floors; restored the beams; punctuated the room with the arches of a *casa colonica*; relocated the kitchen; combined three small bedrooms into two large ones; and rationalized the flow of space




RIGHT: "No matter how attractive your dining room is, guests always seem to congregate near the stove, so I provided cozy seating, and it's where I work at home," Pheasant says of the kitchen. The silver gelatin print is by Colby Caldwell. Sub-Zero refrigerator.



"I wanted to evoke the Mediterranean feeling of the original without falling into the trap of re-creating a period piece. It was the same approach that I take with my furniture: I'm inspired by tradition. I like to tweak classical forms and materials, blurring the boundary between old and new. Nothing is a reproduction."

Pheasant's décor is distinguished by the absence of superfluous gestures. "I used light woods and an off-white palette with a few graphic strokes of color," he says, "because I didn't want anything to distract from the freshness of the garden views." Except for a few choice antiques with a warm patina, and the midcentury-modern French light fixture in the dining room, the furnishings were designed specifically for the gatehouse. It expresses Pheasant's well-established gifts for refinement without preciousness, for luxury without ostentation and for boldness without aggression. His sofas pay homage to Art Déco,



RIGHT: "The guest room has developed into a space for the library overflow," notes the designer. "It's bright and comfortable, and guests love having access to all those books." The woven-bronze-and-mahogany cabinet, which he designed, was inspired by Art Déco pieces.





and his living room chairs to Biedermeier and Greek models, but their heft and proportions are strikingly contemporary. The pair of handwrought bronze Puzzle lamps on an antique blanket chest have the sculptural presence of three-dimensional calligraphy. Pheasant's wood and metalwork, like the bronze-and-mahogany console in the stair hall, and the bedside chest of mahogany and woven bronze in the guest room, suggest how he reads the past—translating

"I like to tweak classical forms, blurring the boundary between old and new."

ideas from a heterogeneous formal vocabulary into a personal idiom devoid of any jarring design slang.

Two simple words, Pheasant says, sum up his ambitions for the gatehouse: "comfort and serenity." The irony, however, is that his comfort and serenity are the product of tireless experiment and pitiless self-editing. "The house is a refuge," he concludes, "but it's also a laboratory where the art is always changing, the furniture comes and goes, and nothing is really permanent except the plumbing." Nothing, perhaps, but the truth that nest building teaches us about creative freedom: that it takes both roots and wings. □

**Photographs of Italian landscapes by George Hemphill flank the bed in the master bedroom. "The headboard was designed to tie the photographs and the bed together in a simple and luxurious manner," explains Pheasant. The lamp bases are made from old iron gate parts.**




## Carleton V

Introduced this spring at **Carleton V** (212-355-4525), *Swedish Rhapsody* is a hand-printed design on silk. There is a delicate modernist feeling to the botanical images, which are spaced far apart on an off-white background, with square medallions scattered throughout. *Bowling Green*, a linen, was adapted by Suzanne Varney from a 1933 English design. It has a pattern of wavy stripes made up of small pen strokes. A linen-blend damask, *Operetta*, comes in colors taken from shades of semiprecious stones and minerals.

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An oak console, above, part of the shop's new line of midcentury-inspired furniture



The biscuit-tufted lounge chair, with a mahogany-stained birch frame and legs

*continued on page 238*



The house Rhode Island architect James Estes designed for his family is partially sited in the footprint of an abandoned greenhouse, one of several on the property. Dual towers anchor the L-shaped structure; one, at left, bookends the garage and holds a guest room and an office.

# James Estes

## HIS RHODE ISLAND HOUSE JOINS YANKEE AUSTERITY AND CONTEMPORARY LINES

Text by Joseph Giovannini
Photography by Scott Frances

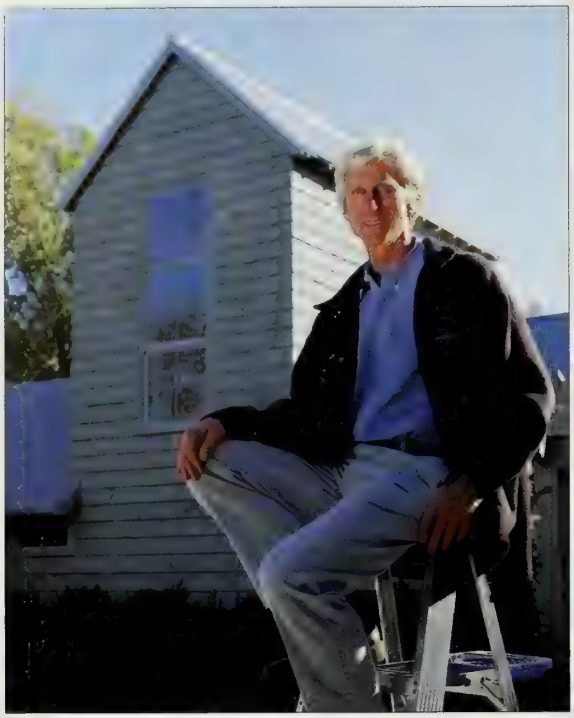
Lucky for Darcy Magratten, bu luckier for her husband, Jame Estes, that he is an architect o few words, simple material and no pretension. In that delicate pas sage in the married life of an architec when a spouse effectively becomes client, her wish list agreed with his pro fessional instincts in a fortunate mo ment of domestic convergence. "I wante a house I could clean with a leaf blowe



or a hose, a kitchen that works like a biology lab and a bath that feels like a greenhouse," says Magratten. "I wanted us to be able to move our bed into the yard to sleep outside on summer nights."

Architecture often is a matter of temperament—the character of the client and that of the designer, not to mention the characters of the site and region. Fortunately, all aligned in the design Estes, who is the founder of Estes/Twombly Architects of Newport, Rhode Island, created for his family in nearby Jamestown. The architect, whose great-great-great-aunt keeps vigil from an austere 19th-century New England portrait hanging in the living room, is heir to a regional tradition of economy and simplicity. When they built their house on the understated island opposite the golder coasts of Belle Epoque Newport, Estes was genetically and culturally predisposed to translate into space his wife's request for what she calls "simple living."

For 15 years the couple and their daughter occupied a comfortable, rambling shingled house with a view of mighty Narragansett Bay, but nine other closely spaced houses shared their view, and finally the family wanted more privacy. Just down the road at the end of a cul-de-sac, Estes and Magratten found much more acreage on a secluded





**"Yankee modern" is how Estes (above, seated in front of the house) describes the house's style, which incorporates contemporary design and traditional materials. RIGHT: A free-standing wall divides the entrance and the dining area. A David Eddy painting is on the living area mantel.**

wedge of land where a nursery had been abandoned half a century before. Several greenhouses, one of them 200 feet long, had long since collapsed, and a small forest had invaded the old steel-frame structures, with 50-year-old trees wrapping the framework in shattering embraces. "We hired a teenager to play Rambo with a machete, to hack paths through the growth," remembers Magratten. "We didn't know what we had—we couldn't see the land for the trees. We worried about what we might find in the ground. Finally, we sifted all the topsoil to remove shards of glass."

"One winter a lawn mower popped up in our garden after the earth ejected it," recalls the architect.

After clearing the site, what emerged was an irregularly shaped four-acre property with a pond, all backing onto preserved wetlands. The pond came with ducks and the surrounding trees with cardinals, hawks and flocks of other birds that drop in seasonally during their annual migrations. Because the lot was the last residential parcel at the edge of the wetlands, privacy was guaranteed.

As though drawing a line in the sand,



Estes positioned the main body of the house straight across the site to fence off the rest of the yard from the road. The architect placed the garage and a guest room, with an office below it, perpendicular to the far end, to create an L around the gravel driveway. A three-story tower grows up through the roof of the primary structure.

The plain-spoken charm of the house starts at the front door, which Estes frames with a pergola supporting hydrangeas just starting their climb. The pergola leads into the house, forming an entrance that opens into the tall volume of the living space. The room, 38 feet long and 14 feet high at the peak, is a cross between a loft, a barn and the greenhouses that once stood there. Estes keeps the gabled room open, eschewing a ceiling to feature the wood rafters. The back wall of full-height windows looks onto the view of the woods and a skeletal remnant of a greenhouse at the end of the rear lawn. "When we slide the doors open, the whole room feels like a porch," says Magratten.





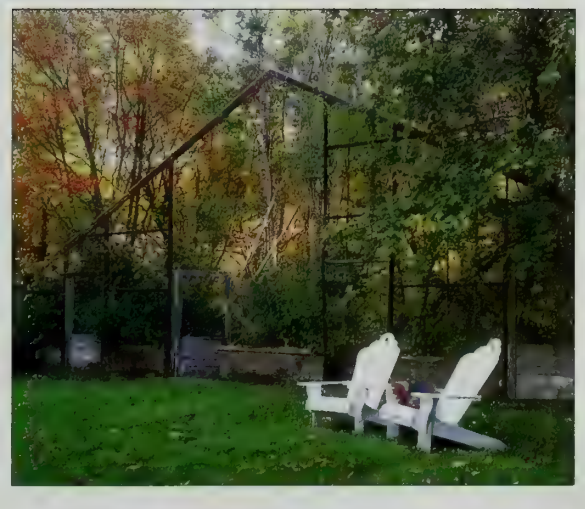
**ABOVE: Director's chairs, a fir-plank-top table designed by the architect and stone flooring in the dining area complement the 14-foot-tall exposed-beam ceiling and the straightforward plan of the kitchen. The cooktop, oven and hood are by Thermador. Sub-Zero refrigerator.**

A plain stuccoed chimney angles up the west end of the living area, while the clean-lined, efficient kitchen terminates the east end. Estes, working with a local blacksmith, designed a dining table of Shaker-like simplicity, with broad planks of fir resting on thin steel legs, to hyphenate the two areas. The portrait of the architect's ancestor, her eyes tracking people moving through the roor is one of several heirlooms the coup mix with contemporary furniture. M gratten, a graphic designer, devised t sconces, fashioned from off-the-supe market-shelf aluminum colanders th Estes hacksawed in half and mounte over plain porcelain light fixtures.

Beyond the kitchen, a wood staircas built of wide-grain fir and knotty pi railings, rises to the daughter's Rapu zel's tower, with a guest room on t second floor and her bedroom on t third. In the master bedroom, beyor the stairs, the bath has walls of windo for banks of orchids (the vanity doubl

The main structure and tower are archetypal in their simplicity. But Estes tinkers with the shapes, making old shapes subtly new.

**ABOVE: The second tower serves ) separate the common spaces, left, om the master bedroom, right. A uest room is on the second floor, nd Estes' daughter's room is under ie rafters. "She wanted to be up igh," Estes says. The master bed an be moved outside.**



**RIGHT: At the south end of the ard, a remnant of an old green-ouse mimics the house's gables. Once completely overgrown, the our-acre site has a pond and is ordered by preserved wetlands.**

as a potting sink). Sliding glass doors open wide to accommodate the bed: Estes and Magratten have woken up outside in the company of deer, woodchucks and skunks passing by on the lawn.

Understatement is the measure of sophistication in New England, which has a centuries-old building culture predicated on an economy of means. But Estes is not trying to create an architectural version of comfort food based in local ingredients. He simply uses the same straightforward logic that inspired his forebears to build honestly. "There's a reason a house in a region looks the

*continued on page 295*


Renewed
&
Grander
Than
Ever.

# A Sorrento Revival

## In the Heart of Seattle, the Grande Dame Receives a Makeover

Interior Design by Charles Gruwell/Text by Patricia Leigh Brown/Photography by Mary E. Nichols

PPOSITE: Modern
ycrapers surround
ie Sorrento Hotel,
hich opened in 1909,
n Seattle's First Hill.
rchitect Harlan
homas's design was
spired by a visit to
orrento, Italy.



IT IS A RAINY AFTERNOON in Seattle, the misty, leaden kind of day that made Starbucks and this city simpatico. Mount Rainier seems like a memory, and to the west, Elliott Bay and the snow-capped Olympic Mountains seem to have disappeared forever behind a banquette of clouds.

It is for such days that the Sorrento Hotel—the architectural equivalent of a rich cognac—was born. For there is nothing quite like the feeling of sinking into a massive leather wing chair beside the Rookwood-tiled fireplace of this grand but intimate 94-year-old hotel, letting the mahogany-paneled walls envelop you as high tea arrives on a three-tiered silver platter artfully placed in front of you on an ottoman.

Reminiscent of a private club in turn-of-the-last-century New York or London, it is the kind of place where you expect to see Newland Archer or the Countess Olenska making a guest appearance. "I want visitors to feel like royalty," designer Charles Gruwell says of the newly restored hotel, the Italianate grande dame of Seattle society on First Hill. "I wanted a regal feeling, a deep saturated elegance."

This is Gruwell's third commission for the hotel, which opened in 1909 to coincide with the Alaska Yukon Exposition. Situated about six blocks from downtown on what locals have christened Pill Hill, home to the city's leading medical establishments, the Sorrento was designed by Harlan Thomas, dean of the University of Washington's architecture school. Built perspicaciously by a pioneer Seattle clothing merchant, the hotel was stylistically inspired by Thomas's trips to Italy. It arrived on the scene at an opportune moment, when East Coast mag-

**"Our goal was to restore its grand, opulent style," says interior designer Charles Gruwell, who, with designer Cheryl Neumann, renovated the hotel. ABOVE: The Fireside Room. Cowtan & Tout drapery and banquette fabric. Houlès tassels.**





LEFT: Guests can linger over tea or cocktails in front of a fire framed by Rookwood tiles in one of the Fireside Room's intimate spots. The table is from Brunschwig & Fils. Ottoman from Baker.

ates, including assorted Guggenheims and Vanderbilts, were looking to expand their empires westward.

Originally the haunt of loggers, by the 1880s the hill had become the choice neighborhood of Seattle society. Its nexus became the hotel's Dunbar Room, now the Hunt Club Restaurant, where pipe and cigar smoke permeated the rich architectural woodwork. Today the leafy side streets around the hotel still retain their slow-paced residential character, with brick apartment houses and modern-day condominiums interspersed with stately residences like the Stimson-Green Mansion, a Tudor-style pile built for timber baron C. D. Stimson in 1901.

The challenge for the designer was to update this venerable Seattle institution—once known for its seventh-floor prime rib restaurant, Top of the Town—while preserving its Old World elegance. Gruwell, who had previously worked magic at the Huntington Hotel on Nob Hill in San Francisco (see *Architectural Digest*, May 1992), the Four Seasons in Las Vegas and the Pfister in Milwaukee, among others, was assisted by his close friend, designer Cheryl Neumann. "We called the approach fresh traditional," he says. "Our goal was to create a hotel that respected the past but allowed the present to come forth."

Today the Sorrento, which has 34 guest rooms and 42 luxuriously furnished suites, is the kind of hotel where the concierge—who lovingly refers to the hotel as "she"—knows your name before you arrive. Gruwell's design is similarly thoughtful. "The building spoke to me because it feels so palacelike," the designer explains. "The appointments respond to that architectural richness."

At the Hunt Club, where the mahogany detailing runs to carved lions and acorn finials, the designer has rescued the interior from the brink of fustiness. He covered the banquettes in crisp new claret-colored leather and draped the entrance—where a coatrack even now has a shelf for gentlemen's hats—with contemporary gold-and-crimson fabric that softens the walls and plaster ceilings.

The cosseted feeling extends into the mahogany-paneled elevator, where an area rug bears the official hotel crest and the day of the week in bold capital letters.

In the guest rooms and suites, the beds are landscapes unto themselves, so much so that a visitors' guide to the pillows may be found in the



RIGHT: The Hunt Club Restaurant and Bar. OPPOSITE: Chairs by Milling Road, with Lee Jofa striped velvet, join William Switzer tables in the Fireside Room. Brunschwig & Fils lamps; Baker oval-back chair, with Old World Weavers fabric.



RIGHT: In one of the hotel's 42 suites, Gruwell paired a Louis J. Solomon headboard with crisp bed linens. "We wanted a modern yet historical atmosphere," he explains.

BELOW: The living room of the penthouse, the hotel's largest suite, has a baby grand piano and opens to a terrace. Kravet drapery and chair fabrics. Osborne & Little sofa fabric.

leather-bound volume on the desk (note the three comfort levels, all color-coded). They lie in wait on 400-thread-count linens.

The hotel's premier suite is a 2,000-square-foot penthouse with a private outdoor deck and spa and killer views of Puget Sound and beyond. Melinda Gates had one of her bridal showers here. As concierge Jerry Hume points out, it is a favorite of honeymooners and lovers, among them two long-lost childhood sweethearts—a widow and widower—who met fatefully on an Alaska cruise and rekindled their romance in the penthouse. Things like this happen at the Sorrento Hotel, where the Hunt Club is the perennial "Best Place to Kiss" in Seattle. The ho tel's complimentary town c service will whisk you off t the opera or perhaps to th Experience Music Project t see fragments of the Fend Stratocaster that Jimi Hendr smashed and burned at th Monterey Pop Festival. Bu it is difficult to budge. At nigh in the Fireside Room, jaz wafts from the baby gran piano, and the potted palm cast shadows on the walls. I the warm embrace of the ve vety interiors, the gloom an gray of Seattle melt awa Bring on seasonal affectiv disorder! Let it rain. □

*Sorrento Hotel*
*900 Madison Street*
*Seattle, Washington 98104*
*206-622-6400*
*www.hotelsorrento.com*





The penthouse's terrace, off the living room, overlooks downtown Seattle from seven stories above. "At the heart of the renovation is luxury," notes Gruwell.

# Geoffrey Bradfield

## COAXING GRAND ROOMS IN MANHATTAN TO SEE THE LIGHT

Text by Susan Sheehan/Photography by Durston Saylor



THEO WESTENBERGER

**"This acquisition was made from the heart," Geoffrey Bradfield (left) says of his apartment in an early-20th-century Manhattan mansion. "I fell in love with the paneled library, which is now my living room."**

Geoffrey Bradfield lived in his first apartment in Manhattan, at 61st Street and Fifth Avenue, for 16 years. Recently he has been moving from one apartment to the next at a rapid clip, but he has remained in the same elegant neighborhood, changing his address from 59th and Fifth (see *Architectural Digest*, September 1997) to 65th and Park (see *Architectural Digest*, September 2000) to his current digs on 62nd Street just off Fifth.

What led Bradfield to acquire his latest apartment was "one extraordinary room" on the first floor of a limestone mansion built in 1903–4. Horace Trumbauer, the Philadelphia architect, had designed it for Alice Troth Drexel and her husband, John R. Drexel, a grandson of the founder of the Philadelphia banking house Drexel & Company. Alice Drexel had set her sights on scaling th New York social ladder; h husband left the family ban and gave his wife half million dollars with whic to build a luxurious hom for entertaining.

The interiors were extrav agant. The Louis XVI–sty library—the room to whic Bradfield lost his heart—w decorated with French wa nut paneling with gilt trin (The mansion has been d vided into condos; other re idents' apartments incluc the original ballroom, salc and dining room.) The l brary's dimensions—24 fe by 24 feet, with a 16-foo high ceiling—led to the "ras acquisition"; the ceilings Bradfield's previous apar ment were nine feet high.

"The paneling I inherite was almost black due to 1( years of neglect," the desig er says. "I've never been ab to live in a dark space, the first step was to hav the French boiserie restore and painted chalk white. A acanthus leaf in the orna moldings was highlighted white gold. It was exciting see crown moldings and d tails reveal themselves in th richest fashion."

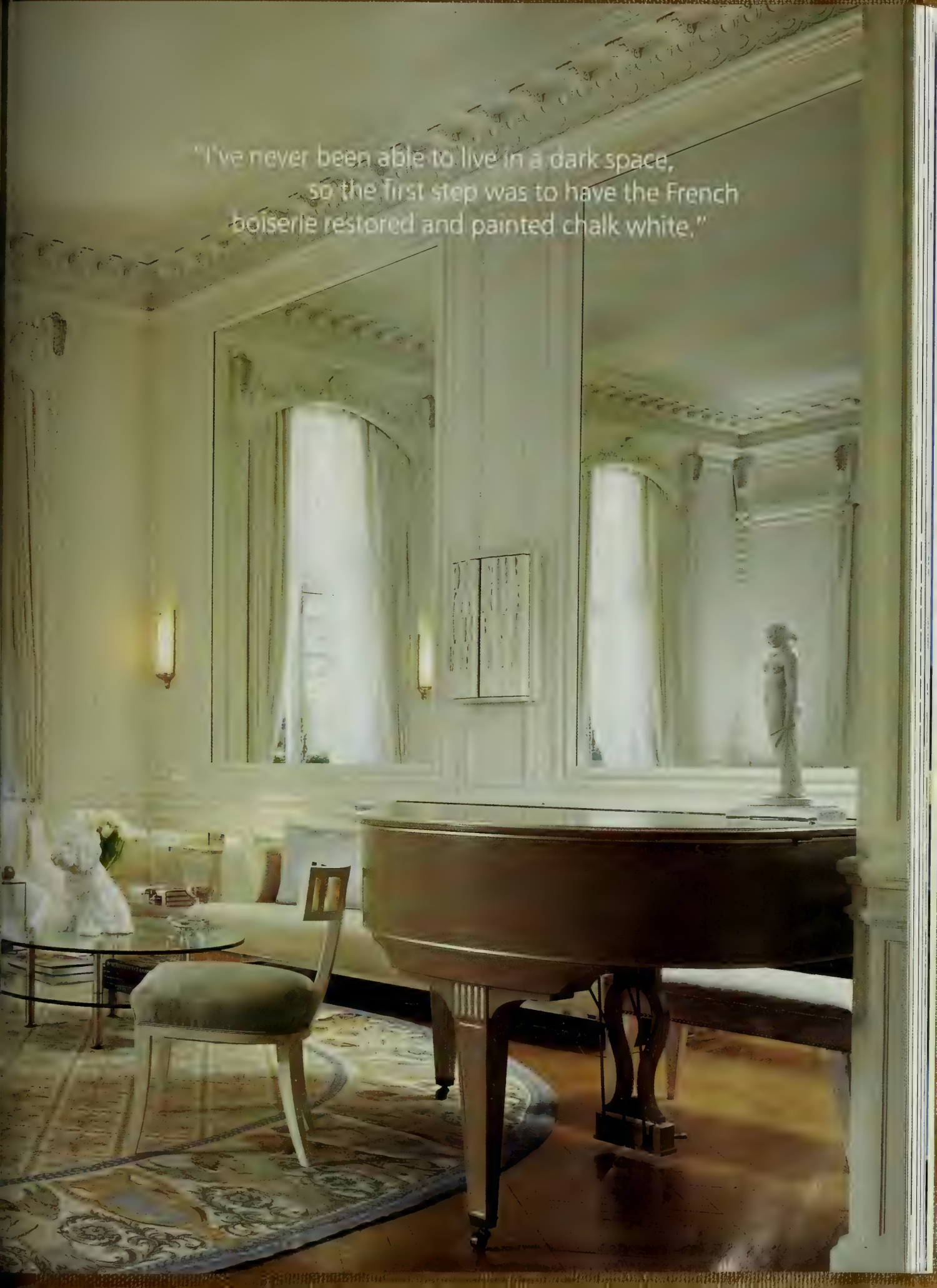


**LEFT: "As the entrance hall and stairwell to the lower level are subject to an inordinate amount of traffic, I chose taupe as the overall color for practical purposes." *Eye (Guess What?)* is a black-and-white print by Fernand Fonssagrives. Baize wallcovering, Blatt Billiards. Stark carpet.**

**OPPOSITE: "I had the living room' boiserie painted chalk white; the architectural details nicely reveal themselves. I wanted a light balanc with the furnishings—they're a con posite of 1940s pieces and ultra-modern." On the round table is *Puppy*, a 1998 Jeff Koons vase.**






"I've never been able to live in a dark space,
so the first step was to have the French
boiserie restored and painted chalk white."



*Oiseau Bleu*, a bronze sculpture by François-Xavier Lalanne, stands on the restored mantel. Opposite: Bradfield set mirrors into the paneling "to achieve a sense of infinity." *Stripe*, 1971, is by Kenneth Noland. Magnifying glass, foreground, from Kentshire Galleries.





**ABOVE: "I use this part of the living room as a dining area when needed," says Bradfield. A pair of 1940s side chairs by Paul Frankl and Lucite Savonarola chairs complement the glass-and-iron table. The original oak parquetry floor was refinished. Ralph Lauren Home linen napkins.**

With the abundance of intricate moldings so obvious and the living room, which has a pair of French doors facing south, so white and bright, Bradfield enhanced the light space with light furniture.

He designed a Lucite desk and side tables for the room and added pieces from the 1940s—a Baldwin Monarch piano painted in faux-driftwood marquetry with white-gold trim; a piano bench upholstered in quilted ivory suede with steel nailheads and white-gold legs by Paul Frankl; a pair of side chairs upholstered in quilted white linen with white-gold legs, also by Frankl; and a pair of classic Lucite Savonarola chairs.

By introducing mirrors into the panels of the west and north walls, Bradfield sought to give the room a feeling of infinity: "Two French doors visually become four, and the expanse of living room more than doubles." The ivory raw silk draperies have sumptuous five-foot diamond-quilted hems. He had the original oak parquetry floors stripped and stained in a driftwood finish and covered most of the room with an oval Aubusson-style rug he designed in combinations of ice blue, celadon and ivory, with a border influenced by the allegory *Innocence Taming the Beast*. Some of the furniture is upholstered in ivory, some in ice blue. There isn't a single piece of dark brown furniture in the room. "Personally, I'm not a fan of brown furniture," Bradfield says.

He is an art collector and has chosen pale works for his walls: an oval oil on canvas titled *Ancestral Void* by Karel Nel, one of South Africa's foremost artists (Bradfield was raised in the Transkei); a wall sculpture in painted white wood by Louise Nevelson; and *Stripe*, 1971, by Kenneth Noland. "I happened to be looking at the Noland in my living room in Palm Beach, and it occurred to me that it would make a perfect statement in the new apartment, which was still under construction," the designer says. "I immediately called my associate Douglas Wittels, in New York, and asked him to stop at the site and measure the existing panels. We found just the right place for it."

The Noland is above a glass-and-iron table that was designed by Bradfield, which can be used for dining when, as he puts it, "the necessity arises." "Drinks parties" are a constant, Bradfield says, but he serves food from Cipriani, La Goulou and Amaranth at dinners and "normally has between 18 and 100 people for dinner."

While Bradfield had anticipated the labor-intensive job of restoring and painting the room, he believed he had bought an apartment with a working fireplace. "I was misled—I was horrified to discover that the flue had been sealed with cement," he explains. "Nevertheless, I was determined to have the fireplace work. Tackling early-20th-century buildings is not for the faint of heart. I had to remove the entire fireplace wall of paneling and excavate the chimney breast to reactivate the flue. The torture was worth enduring." Two of his most treasured objects are given pride of place on the mantel: a François-Xavier Lalanne bronze sculpture, *Oiseau Bleu*, and an Easter egg inscribed "Christ is Risen" by Peter Carl Fabergé.

*continued on page 296*

Niki de Saint-Phalle's *Chien Vase* brings a whimsical touch to the bedroom, just as Jeff Koons's ceramic *Puppy* does to the living room.



"It was my intention to create a contemporary master bedroom with a spare interior and subtle Oriental references. An allusion is made to Japanese shoji." *Chien Vase*, right, is by Niki de Saint-Phalle. A faux-chinchilla throw drapes the bed. Linens, Ralph Lauren Home. Stark carpet.

## A Look Back in Vermont





After looking for Colonial light fixtures for his restored Long Island house and not finding any he liked, Danny Kraus took to his basement and made them himself. Now, about 40 years later, he owns **Authentic Designs**, set on two acres in Vermont's Green Mountains (above), where reproductions of Colonial and early American chandeliers, sconces, lamps and lanterns are made by hand using original techniques and antique tooling (right).

"His pieces have a pure sense of design," says longtime client **Twanette Tharp**.

Authentic Designs
The Mill Rd.
West Rupert, VT 05776
802-394-7713



**Based on a post lantern, the fixture, left, now mounts to a wall.**



**A leaf chandelier, patterned after one at Old Sturbridge Village**

# Chelsea Antiques

320 S. Robertson Blvd.
Los Angeles, CA 90048
310-859-3895



A Louis XV walnut armchair with original needlepoint upholstery



Cabriole legs mark an English kidney-shape desk from circa 1790.

"They have high-quality English antiques for an elegant traditional look," says Donna Livingston.

## Tropical Living



I have pieces for the home, garden and soul," Jeanne Marie Filbrandt says of her Hawaii shop, **Jeanne Marie Imports**. **William Stubbs** stops by for Indonesian antiques "with a lot of character," such as furniture, artifacts (right), baskets and textiles. For special items, she brings friends to her "warehome" (left, where Stubbs admires pottery in the garden).

Jeanne Marie Imports
74-5583 Luhia St.
Kailau, Kona, HI 96745
808-329-4818
www.jeannemariecollection.com



*continued on page 272*

# Karin Blake

## FOLLOWING THE PATH OF A FOLK ART COLLECTOR, FROM PENNSYLVANIA TO MAINE



I went to a small, progressive Quaker school in Pennsylvania," begins Karin Blake, "in a wonderful old building from the 1700s. There were two classes—eight people in each—in two rooms where the fireplaces were usually going. We actually took field trips to William Penn's house. And we were surrounded by Pennsylvania German farmhouses. Growing up in Bucks County, you learned through osmosis: the German influence, stenciled walls, all that beautiful color everywhere. I loved it."

If, as Freud proposed, adulthood is childhood writ large, then Karin Blake was destined to remain enchanted by the 1830 Cape Cod house she took over three years ago from her



Text by Nancy Collins
Photography by David O. Marlow

**"Going to Maine means being with my family, getting up in the morning to pick blueberries or bake a pie and having no distractions," says designer Karin Blake (top, at her 1830 farmhouse near Penobscot Bay). ABOVE: The residence, with its barn at left, is used mainly in summer.**

**Blake, who is based in Los Angel scoured East Coast antiques sho for folk art to fill the house. OPPO SITE: In the living room, a circa 18 stern board is over the fireplace. used to hang above the entrance the barn," she notes. The whirlig dates to the late 19th century.**



"I borrowed the Shaker concept of hanging the chairs to keep the dining room less cluttered," says Blake. Atop the table are a garden ornament converted to a candleholder and a cast-iron shooting gallery target from the early 1900s. Blake sponge-painted the wood floors.

OPPOSITE: The designer returned the kitchen to its original size, utilizing a corner as an informal dining area. The circa 1850 four-piece cabinet "is unusual—it comes apart," says Blake. "I've never seen another like it." She found the tin lantern in one of the two barns on the property.







**POSITE: A circa 1890 Amish quilt ake found in Pennsylvania bright- s the stair hall leading to the sec- d-floor bedrooms. "I favor the ore geometric patterns," she says. companying the old schoolmas- 's desk and stool is a circa 1900 g on wheels with its original paint.**

mily. Located near Penob- ot Bay in Maine, it had rned into a dilapidated edi- ce whose bare American ones resonated deep with- her own.

"I've been going to Maine r years," says the Los An- eles–based decorator. "My andparents had a summer ome on the Cape, and every ear, the day school was out, it as there we headed. That old ouse, with its familiar smells, as very exciting. And since we ere always sailing, we went p to Maine all the time."

It was nostalgia for her own lyllic youth that prompted lake to want to re-create omething similar for her own on and daughter. "Continu- y is important for children. had it as a child and wanted ny kids to have the same ex- erience. Even though they ere being raised in Califor- ia, it was important to get nem out, to get to know the ast Coast."

Especially Maine. "Maine ttracted me because it doesn't ave the crowding and com- nercialization that's happened n other areas. I had a little arm on Martha's Vineyard, which I stupidly sold. When lived there, the island was o charming, making what as happened since so sad. Maine, however, filled that oid." She pauses, laughing, No T-shirts."

**IGHT: In the master suite's sitting oom, a milking stool is set near cast- ron Indian andirons. On the man- el, from left, are a hog-scraper can- lestick, a carved fish decoy and a air of 19th-century painted Indian lubs, once used for exercise. Clar- nce House armchair fabric.**



As with most old farmhouses, the structure's native charms needed supplementing. About half of the old house is new—particularly the bedrooms.



**PPOSITE: Blake designed the bed the master bedroom. "It seems to atch the period of the house," she ys. "New England rooms are so nall—if I'd made it an inch bigger, wouldn't have fit." A braided rug, vintage sign and a 19th-century pothecary chest complete the room.**

Though the original house at lakeside on over 100 acres, the place was in terrible ondition. The floors were a ness, it needed painting in- ide and out, and we had to ut the kitchen. Beyond that, he two barns had to be com- letely salvaged."

A daunting task but one Blake jumped on, ultimately reating a 15-odd-room (tiny nes notwithstanding) sum- ner vacation haven, a much- mproved version of the orig- nal home, where she and her amily spent "at least a month very summer." Even more ersonally, its warren of rooms rovided the perfect back- drop for the true passion of his decorator's life—collect- ng folk art. Indeed, a walk through its cascade of spaces s a flight of the imagination, a merry jaunt through whim- sical Americana.

Take, for instance, the living room—a cozy area dominated by, once again, an always-lit fireplace over which hangs a dazzling, spread-winged eagle —"a stern board," according to its owner. On the low table, meanwhile, an impish whirl- igig holds court. "He's a rail- road man with a little cap on," she says. "and whoever made it used original railroad buttons."

Though Blake usually pre- fers to let her folk art do the talking, in this instance, when

*continued on page 296*





**ABOVE RIGHT: "Years ago they held square dances here," Blake says of the barn attached to the house. The old carriage "was actually used on the farm," she notes, "but now my granddaughter, Clementine, plays on it." RIGHT: A 1930s boathouse is on a pond behind the main house.**

# Bruce Gregga

## A CONTEMPORARY SETTING IN MONTECITO FOR ART AND ANTIQUES

Architecture by Paul Gray, AIA/Landscape Architecture by Sydney Baumgartner
Text by Christopher Hall/Photography by Mary E. Nichols

Ever since the years when it served as a playground for old-time Hollywood royalty like Charlie Chaplin and Ronald Colman, Montecito has drawn those looking for the good life, California style. With its palmy beach, fine homes and winding hillside lanes that smell of eucalyptus, this enclave near Santa Barbara has an air of easy sophistication. Here, a Mediterranean-style villa draped in bougainvillea remains the residential ne plus ultra for most people, though not for Bruce Gregga.

"I've described my place to friends as a penthouse on a hill," Gregga says of the contemporary residence that he shares with his partner, William Laman, and that he has decorated with his collection of 18th- and 19th-century antiques and 20th-century art. Gregga's allusion to an urban high-rise isn't surprising. A prolific interior designer whose work has ranged from a Grosvenor Square apartment to a Kona coast home to a Dutch-built yacht (see *Architectural Digest*, January 1996), he had a practice based in Chicago for nearly four decades before he made the permanent move to Montecito two years ago.



JIM MCHUGH

**Designer Bruce Gregga (left) and his partner, William Laman, share 5,300-square-foot stucco house in Montecito, California. "It's clean, simple and contemporary," Gregga comments. BELOW: The curvilinear front driveway is surrounded by olive trees and boxwood hedges.**

**OPPOSITE: In the entrance hall, an 18th-century English gilt mirror, from Quatrain, hangs above an 18th-century French commode with ormolu mounts. At left is a circa 192 wood-and-metal work by Vasilij Ermilov. The two bamboo armchairs date to the 19th century.**

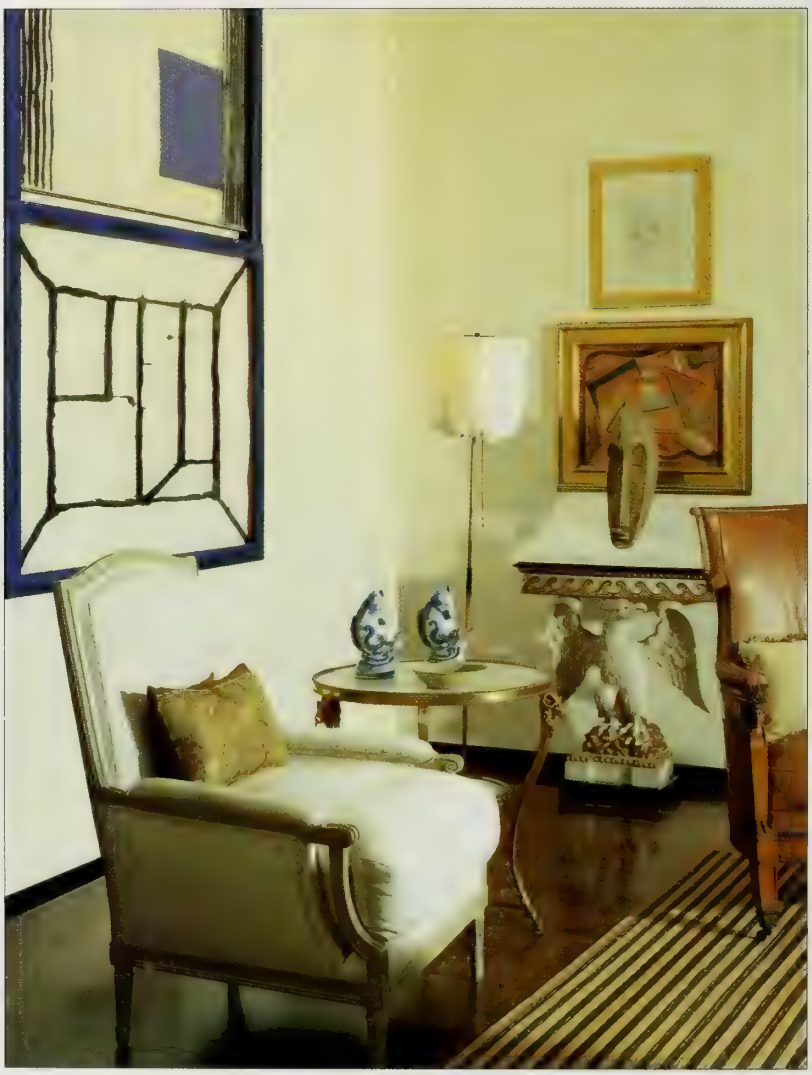




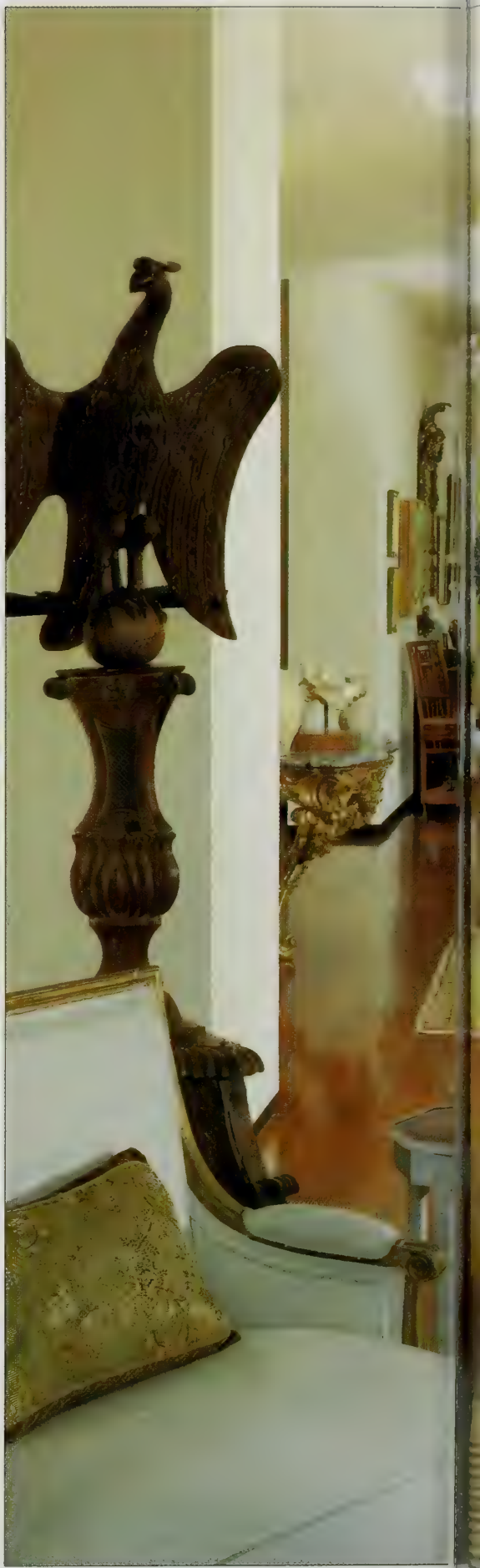
The comparison of his home to a penthouse is curiously apt. With the house surrounded by terraces, there are moments when you feel you might just be at the top of a skyscraper. When you're seated in the living room, with a low terrace wall partially blocking the closer view of trees and the green fairways of a nearby golf course, the primary view is of sky and the looming Santa Ynez Mountains.

Built in 1992 on a sloping site facing the mountains, the 5,300-square-foot stucco house, designed by Paul Gray, is essentially a grouping of architectural boxes. "This place had what I was looking for," says Gregga, who purchased the three-bedroom residence in 1998. "There's an open, free feeling, with high ceilings, privacy, a lot of natural light from windows and skylights and a magical view of the mountains." The fact that the architecture worked as a clean background for his collections was also important.

A recurrent theme in Gregga's work has been the use of contemporary set-



RIGHT: In the living room, an 18th-century Dutch five-piece garniture is set on an 18th-century Danish walnut commode, from Therien & Co. The artworks are, clockwise from top, by Herman Cherry, Arsène Symphorien Sauvage, Kees van Dongen and Frantisek Kupka.



ABOVE: Gregga placed Philippine straw matting on the living room floor. At left, *Dyptic*, a 1979 work by Donald Sultan, hangs near an 18th-century bergère stamped "Pluvinet." At right, a carved Lega mask sits on a 19th-century English painted and gilded eagle console, from Quatrain.



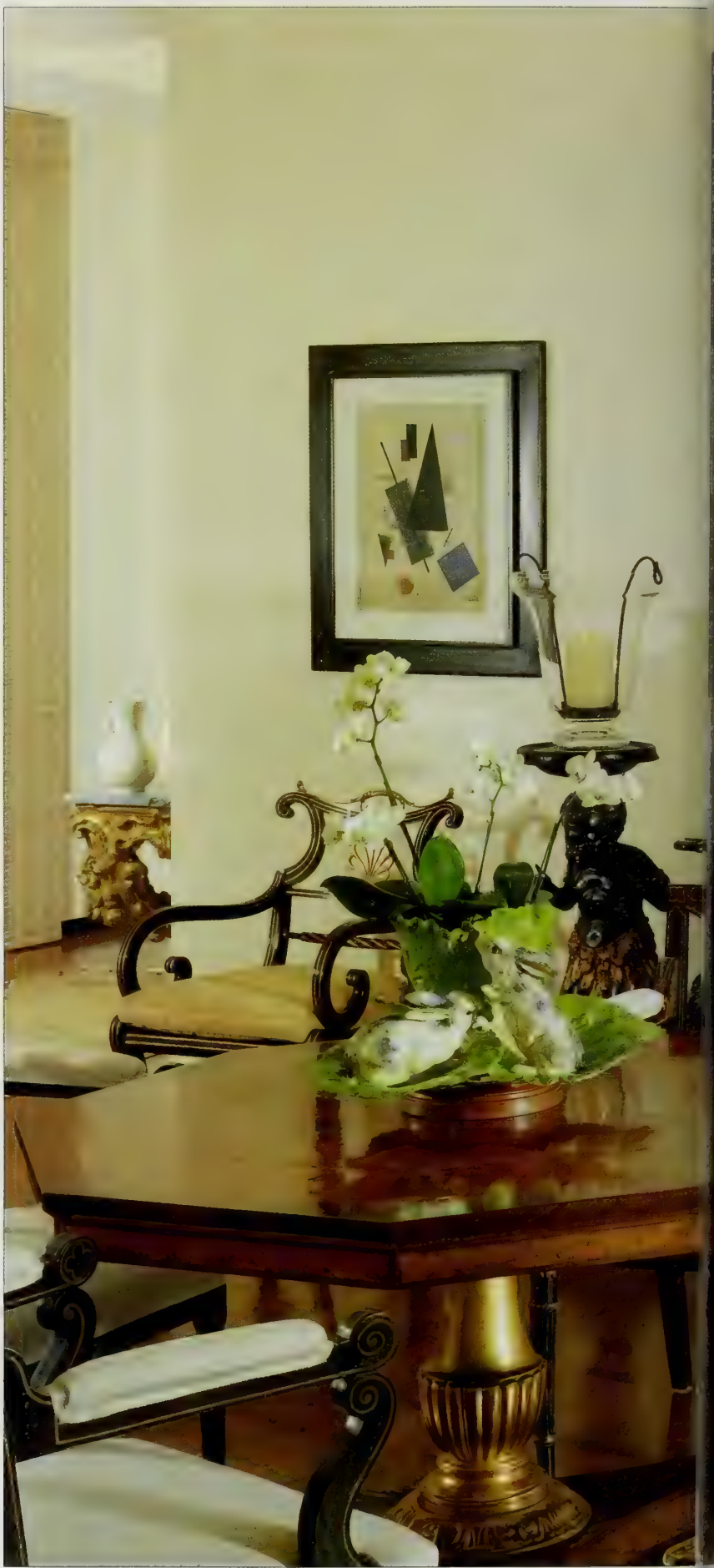
tings for antique furniture, as well as the reverse—decorating very traditional spaces with modern furnishings and art. "I like the contrast between a background and the elements you place in it," he says. At his own residence, Gregga accentuated architectural simplicity with cosmetic changes, such as walling over several windows, extending the oak floors throughout the house and using a soft vellum color on all walls and ceilings. His judicious placement of often ornate objects into this neutral shell serves to heighten their dramatic effect, whether the object in question is an 18th-century French commode with ormolu mounts or an edgy and dark abstract painting. "It's important to take a

"I like the contrast between a background and the elements you place in it," Gregga says.

space and give it air," says Gregga. "You have to make sure there aren't so many objects crowded into a room that they lose the beauty of their form."

This principle is most evident in the living and dining rooms. In the living room, Gregga has given enough space to a voluptuous 19th-century French center table of glowing fruitwoods and satinwood for its form to sing, while the curve and swoop of an eagle's wings on an 18th-century Continental carved oak stand appear in striking silhouette against the wall. Even the smaller objects, like an intriguing 20th-century African mask atop an old Chinese black-lacquered desk, are able to make a little splash. And the only competition for the show inside is the ever-changing view of light on the mountains visible through the wall of sliding glass doors.

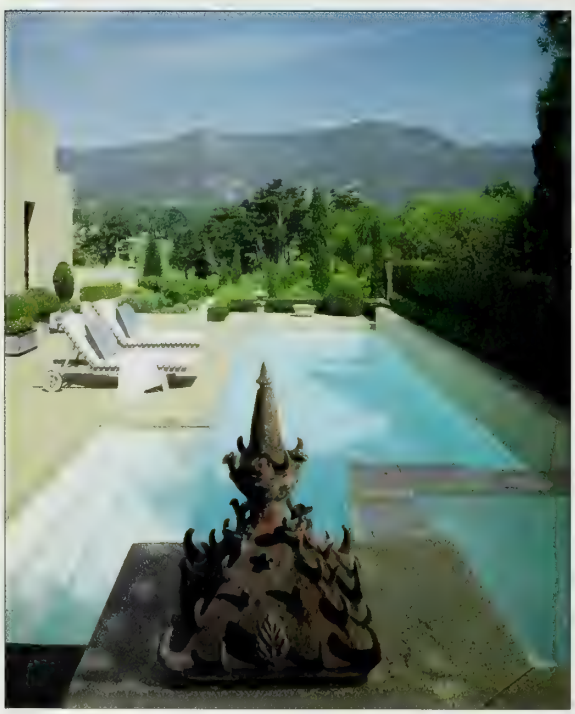
You find the same openness in the entrance hall, home to a grouping of 1920s Russian avant-garde art that in-



**The 19th-century English octagonal dining table is surrounded by Gothic Revival armchairs. The artworks on the wall are, from left to right, by Anna Kogan, Ana Gojman and Robert Nickle. Portuguese Rococo table from Therien & Co. Chair fabrics from Brunschwig & Fils.**

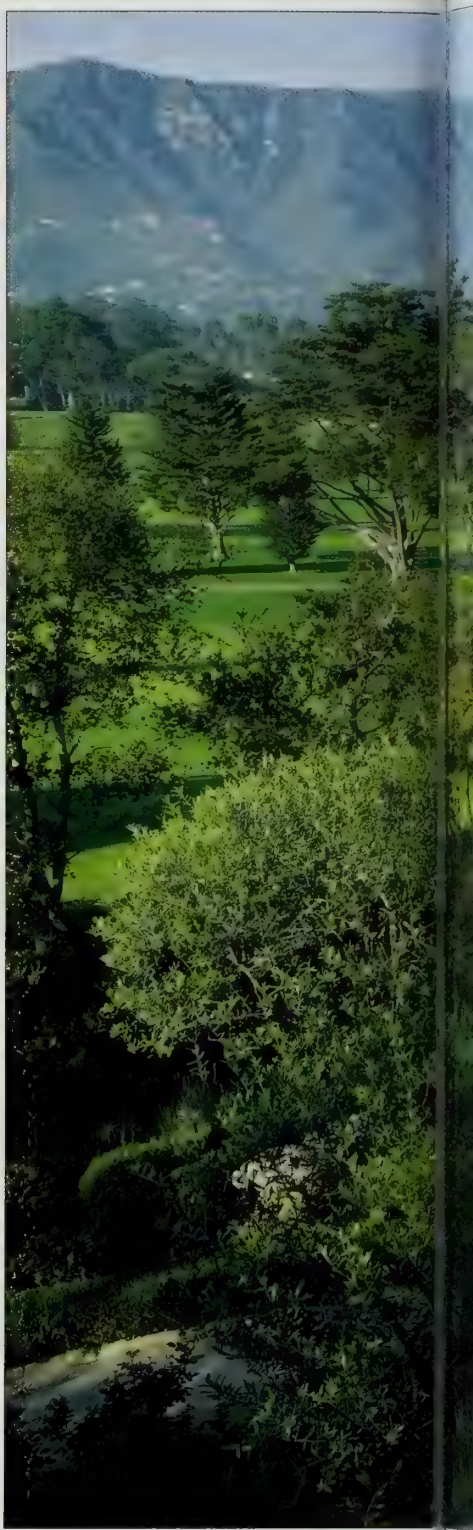






ABOVE: The master bedroom contains two Kangxi vases made into lamps, from Zaras Antiques. At left are a 19th-century English games table and a 20th-century Italian chair, with fabric from Brunschwig & Fils. "I like all periods. I like things for what they are," Gregga explains.

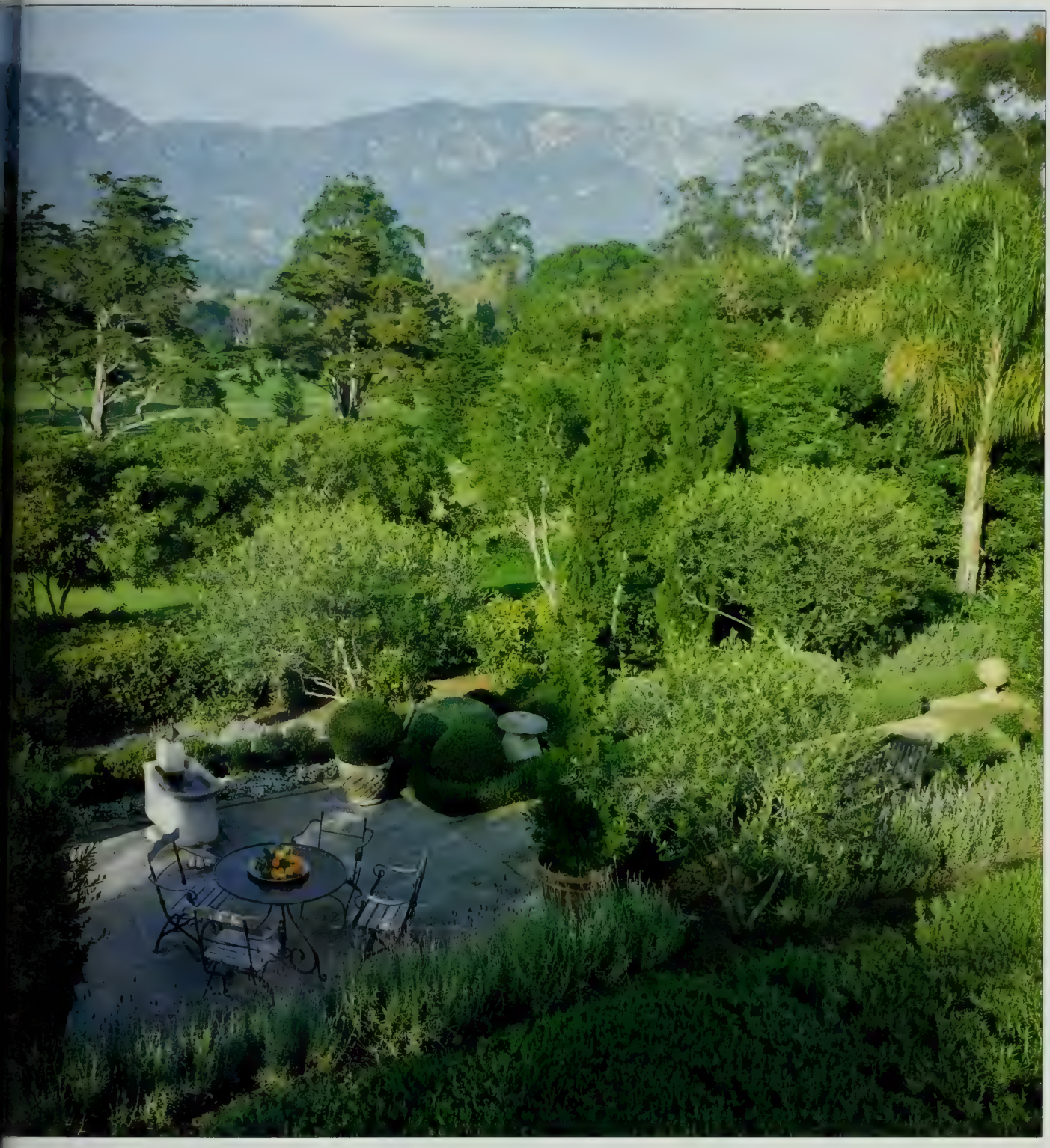
LEFT: The pool, on the east side of the Paul Gray–designed house, has a view of the Santa Ynez Mountains. The 19th-century terra-cotta roof ornament once adorned the palace of a king in Yogyakarta, Indonesia. Gregga's favorite thing about his home is its "peace and quiet."



cludes a painted-wood-and-metal construction by Vasilij Ermilov. ("I had to have it as soon as I saw it in a Paris gallery," confesses Gregga.) Washed in natural light from a series of skylights, the hallway is a surprise for most visitors. "The front courtyard is very spare and clean," Gregga says, "with shrubs clipped into geometric shapes and no windows to interfere with the rectangular shapes of the house. There's no clue that when you come through the front door, you'll be in such a light-filled space."

Gregga has made the bedrooms denser, softer environments to convey a feeling of enveloping comfort. In the master bedroom, an oil painting of a languid, reclining female, attributed to Whistler, hangs above a bed upholstered in cloud-like white matelassé. Equally inviting is the bed in the guest room, a late-18th-century mahogany tester outfitted wit miles of blue-and-white batik fabric an flanked by 18th-century French avia and botanical drawings.

The garden, which descends the hil side in three terraces, required a complet transformation to conform to Gregga vision. He turned to landscape architec Sydney Baumgartner, who remove many plantings next to the house whil opening up views and screening the re



dence for more privacy. The overgrown area around the pool was pared to the bone, and a few select objects—including a 19th-century terra-cotta roof adornment from Yogyakarta, Indonesia—were introduced. "I've always admired how Bruce's interiors give interesting or beautiful objects the space to let their integrity shine," says Baumgartner. "And that's the same principle I helped him extend into the garden."

Late afternoon is Bruce Gregga's favorite time of day at his penthouse on a hill. At sunset, he and Laman can often be found on the poolside terrace, looking across lush fairways to the Santa Ynez Mountains. "There's a wonderful cross light that creates deep shadows in the crevices of the mountains and long shadow lines of trees on the golf course," says Gregga. "It's a deeply tranquil time, and a good reminder of why I live here." □

**ABOVE: Landscape architect Sydney Baumgartner complemented the modern house with simple layouts and terraces leading down the slope: "Whatever planting we did—whether it was cypress or olive trees or boxwood—had to be repeated often enough to make a statement."**

# Beyond the Box

## John Hejduk's Lyrical Houses for a Painter and a Musician Defy Convention

By Alexander Gorlin

IN TWO UNBUILT PROJECTS, the architect John Hejduk demands that we question the nature of our concept of the house. Is the house a shelter that we inhabit, outfitted with luxurious bedrooms, baths and the latest kitchen appliances and media toys? Or does it embody something deeper, touching on the nature of human habitation and man's place in the cosmos, albeit with a sly sense of humor? Clearly Hejduk would have us look deeper into the idea of house, as demonstrated in House of the Painter and House of the Musician.

Hejduk's work occupies a unique place in the history of recent architecture. He died in 2000, leaving behind a body of work that, although short on built projects, such as the renovation of New York's historic Cooper Union Foundation Building in 1975, made significant architectural statements. His major influence was through his teaching as dean of The Cooper Union's school of architecture for 25 years and from an extraordinary outpouring of richly colored drawings and models of a whole cast of architectural characters and creatures. These creations were disseminated through a series of books beautifully crafted by his collaborator Kim Shkapich. The books, including *Mask of Medusa*; *Pewter Wings, Golden Horns, Stone Veils*; and *Victims*, were based on mythical and poetic themes, each one building upon the previous one, establishing a kind of monumental personal mythology of Proustian dimensions that is pure joy to behold, a cornucopia of animated shapes and landscapes, all together telling a strange story that can be interpreted in innumerable ways. Although most of the architectural characters were never intended for construction, their extremely vivid and powerful presence often propelled them into

*continued on page 297*



**Architect John Hejduk, known for his artistic, idiosyncratic designs, explored ideas free from utilitarian considerations. THIS PAGE: A detail of Hejduk's 1984 painted wood model of House of the Musician.**

**OPPOSITE: An enclosed circular stair anchors Hejduk's House of the Painter, also designed in 1984. A detail of the model shows exuberant slabs protruding from the quarter-circle dwelling.**



BEFORE & AFTER

# Jeffrey Bilhuber

## A 1920S NANTUCKET COTTAGE TO CALL HOME

Text by Michael Frank/Photography by Peter Vanderwarker





PETER FREED







TOP: "I wanted to return it to what it once was—the quintessential Nantucket summer cottage," designer Jeffrey Bilhuber (left) says of Rose Cottage, his renovated 1920s summer house. ABOVE AND RIGHT: Bilhuber removed the old ceiling of the library/entrance to reveal the rafters and used a dark pattern on the walls "as an homage to Billy Baldwin."



Rose Cottage, Jeffrey Bilhuber's summer retreat on Nantucket, came into his life in a way that can best be described as providential. Speaking off the cuff a few years ago in a magazine interview, the designer declared that Nantucket was one of those spiritual places that he had first visited as a boy and that had continued to draw him ever since. He considered Nantucket, he said, the incarnation of a summer idyll, a place that represented a rare optimism and innocence, the second-home ideal.

Although Bilhuber did not at that time have a house on Nantucket, the magazine chose to illustrate his idyll—and ideal—with Rose Cottage, a widely admired, modest shingled gem that was built in the 1920s. A few weeks later he received a phone call from a real estate agent. "You know that house you love on Nantucket?" she said. "The one in the magazine?"

Of course Bilhuber knew it. Rose Cottage was one of the most photographed places on Nantucket. He'd bicycled past it dozens of times. Like many people, he'd admired it from afar.







ABOVE: In the living room, a door that once led to the kitchen was sealed. RIGHT: The designer incorporated an intimate seating area into the room "to better address the view." He retained the existing gray-washed walls and "strategically added marine-white finishes."





"Well, it's for sale. Would
ou like to buy it?"
Bilhuber asked for 15 min-
es to think it over. He
lled back after 10. "I'll take
" he said. He had never set
ot inside.

"Most people labor over
e purchasing of a house, as
ell they should, especially a
cond house," the designer
ys with a laugh. "Over the
years I had abstractly teased myself with the idea that I might have a house on Nantucket, but I always found a way to talk myself out of it. In 10 minutes that's a lot harder to do."

When Bilhuber first toured the house in person, he had, perhaps understandably, a stab of buyer's remorse. While the exterior of the cottage, with

"It was an expression of simplicity, and I wanted it to stay that way," says the designer.




**EPOSITE: A view from the open-
am dining area to the library/en-
nce. Botanical samples hang above
e internal door and double-hung
ndows—"original to the house,"
ys Bilhuber. "The idea was to fill
e place with atmosphere, person-
ty and charm," notes the designer.**

**RIGHT AND BELOW: "A formal dining room would be too luxurious for a small Nantucket cottage," says Bilhuber. The Confederate soldier's uniform shirt—converted to a Native American tunic—and chairs are from Christie's. Calvin Klein Home tabletop accessories and linens.**






its weathered shingles, white picket fence, crisp hedges and famous cascade of roses growing every which way, did indeed embody his idea of the quintessential Nantucket house, the interior was another matter. "One look inside, and, under different circumstances, I would have talked myself out of the place. But, fortunately, it was too late by then."

What Bilhuber found was "a fisherman's cottage, tried and true." The uninsulated summer house had open studs, exposed wiring, painted wood floors. "It was an expression of simplicity," says the designer, "and I wanted it to stay that way. But at the same time it was also the incarnation of fog, inside and out. It wasn't wrong; it just wasn't a fit for me. I didn't want to change the condition, just the palette and a very little bit of the architecture. The emotiona resonance of Nantucket, fo me, comes from its remain ing a summer place—a mod est, still largely unexploite place. Nantucket modernize and heated for Christma



LEFT AND BELOW: Bilhuber kept the configuration of the master bedroom and placed a "floating" dressing table at the recessed window. Artworks, from top, are a 20th-century French drawing, a 1941 Picasso lithograph and an Angelo Testa cutout. The antique mirror is from Christie's.










just wasn't my kind of thing."

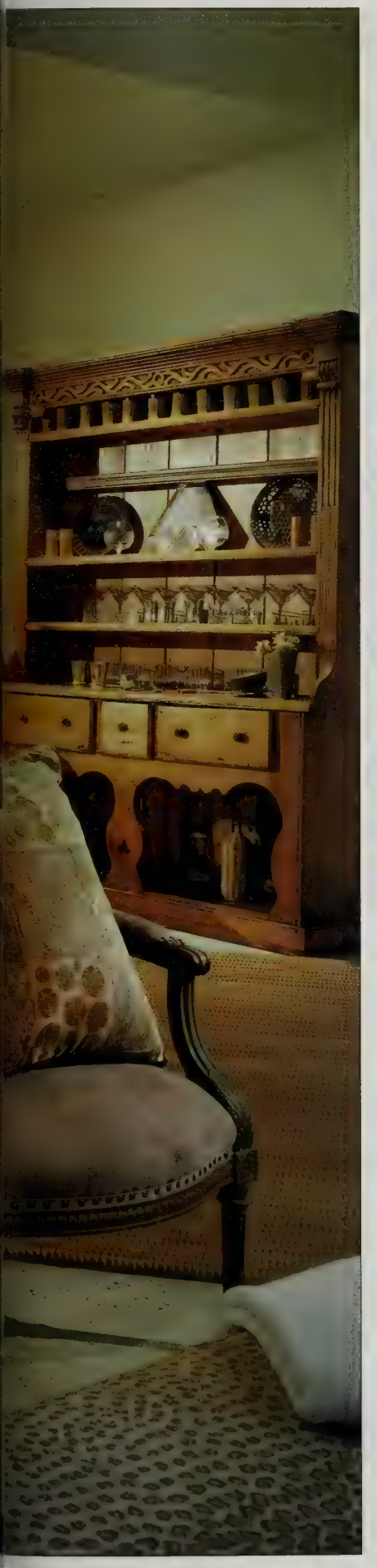
The alterations Bilhuber made to Rose Cottage were mostly about finding ways to make it bend, gently, to his needs, scale and (of course) taste. In the room Bilhuber calls the library/entrance—the room a visitor steps directly into—he made the most significant change, by raising the ceiling to the roofline. "The cottage is so beautiful outside that it was quite a disappointment to walk into a room with a seven-foot ceiling," he explains. "I'm a tall guy and felt cramped."

The ceiling Bilhuber designed was, like the rest of the house, open-studded and lined with bead board. Naturally, the goal was to make it seem as though the room had always had this shape. "But, you know, the funny

*continued on page 298*

TOP AND ABOVE: "I tried to complement the pure Nantucket architecture of the guest room with simple materials and shapes," says Bilhuber, who designed the bed and bench. On the early-20th-century chests are 19th-century glazed pottery vessels wired as lamps.





# Frank Grill

## WITH A NOD TO ITALY, HIS AUSTRALIAN RETREAT REGAINS ITS BEARINGS

Text by Christopher Petkanas/Photography by Erhard Pfeiffer





**"A complete redo" is how designer Frank Grill (right) describes his weekend house in Palm Beach near Sydney, Australia. "It was opened up, lightened and transformed into its present state." ABOVE: "The 1960s architecture, originally Spanish, was given a more Tuscan feeling."**

Designer Frank Grill buys beach houses the way other people buy beach towels. In 1992 he acquired this, his fourth retreat in Palm Beach, Australia, which is to Sydney what the Hamptons are to Manhattan.

If this were the old Frank Grill, he'd be getting ready about now to sell the house and close on another. But the new Frank Grill is uncharacteristically at peace with his weekend living situation. This





"One of my early influences was Rory Cameron, whom I knew as a child. He was one of those effortless style makers who could create the most wonderful table out of a pile of books." BELOW: A ribbon mirror by Brian Barrow reflects the dining area. J. Robert Scott chair fabric.



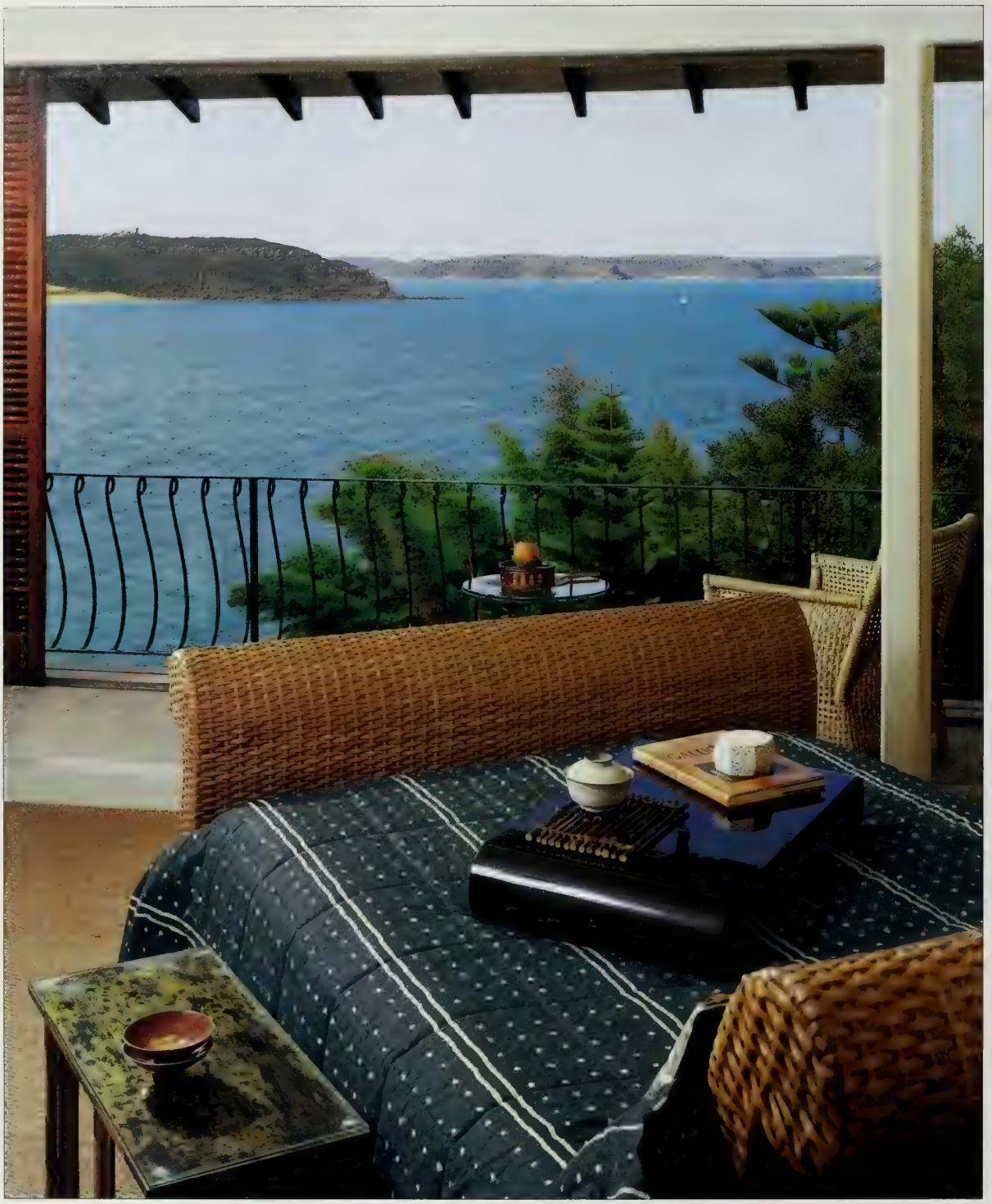
time, he says, he may have finally gotten it right.

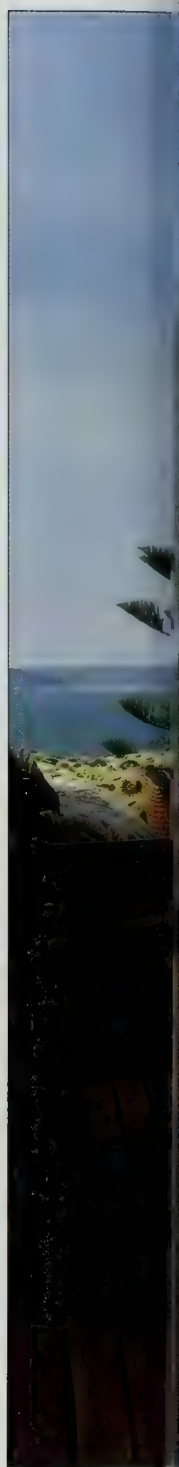
"The house is the simple off-white box I've always longed for," explains Grill. "It's the perfect, luminous counterpoint to my apartment in town, which is dark and rich. Palm Beach is a peninsula that separates the Pacific from the Pittwater channel, and my place was built against the side of a cliff in the late '60s at the height of the dreaded pseudo-Spanish influence."

As a result, according to Grill, the house originally had a rather snazzy if gloomy Pizza Hut quality, with chocolate-brown beams and floor tiles. "In redoing it, I imagined myself on the sea in Italy," he says. "I've been coming to Palm Beach since I was a child, and I've always thought it had a kind of Mediterranean feel, a bit like Portofino. So Italianizing the house slightly, starting with a terra-cotta-colored stucco façade, made sense."

Though Grill had sold his third house in the area intending to leave it for good, having decided he'd had

LEFT: "I installed windows and glass doors in the living room so I could enjoy the view and access the terrace. When I have guests, there's competition to see who can get to the daybed first. It's the most beautiful spot in the place." Hermès leather is on the Louis XVI–style chair.





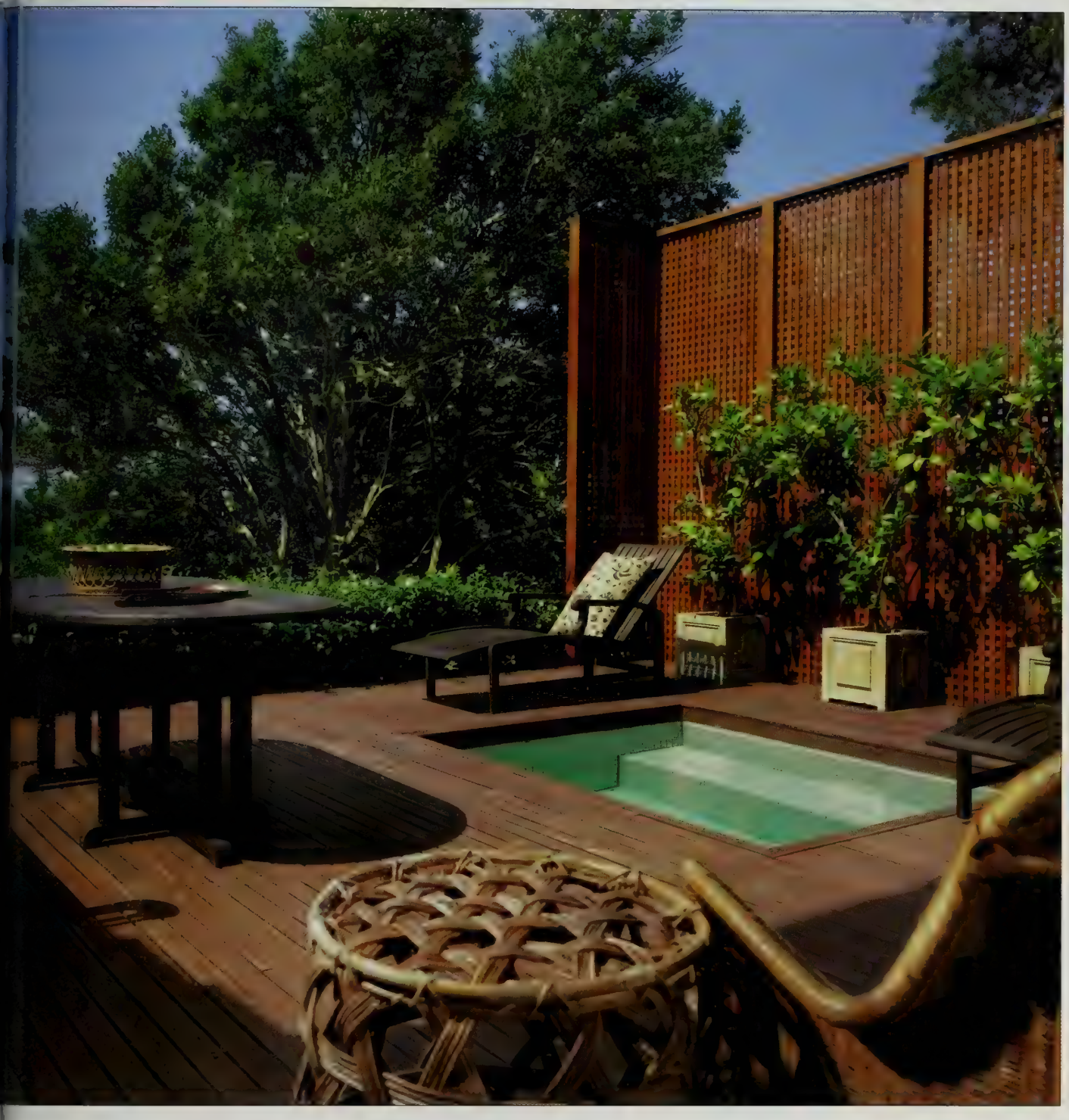
enough of beach life, he soon found he missed Palm Beach too much to stay away. Unfortunately, by the time he reentered the market, it had dried up—the only properties for sale lacked pedigree, none so much as the one he eventually purchased.

"I said to myself, I'll buy it, do it up, and if I hate it, I'll sell it, and hopefully it'll sell well," Grill recalls.

While he was spared the emotional agony of falling in love with and restoring an architectural gem, retrofitting the three-story structure with dignity and credibility was still a careful process, one carried out over two years. Phase one entailed taking it brutally back to the studs. Crazily, considering the fact that the house faces the ocean, it had been designed with a quantity of small, badly placed windows—Grill even remembers having to stand on a chair in some cases to see out. These openings were boldly replaced with huge picture windows and glazed doors that today frame views of dunes, Barrenjoey Head, a crescent of sugary sand and the whales that chug by every May on their way north to warmer waters.

"My main goal was to open

**"I'm a frustrated architect," says Grill. "I love tearing houses apart and piecing them back together." ABOVE LEFT: A wicker sleigh bed in the master bedroom faces the panorama of Barrenjoey Head and Palm Beach. "The best way to reach the beach from Sydney is by seaplane.**



the house up, to bring in light and air," says Grill.

Further to that end, he enlarged what would become a first-floor entrance hall and sprawling guest suite by hiring workers to dig patiently by hand and at great expense into the stony cliffside. A once somber and tunnel-like stairwell was unrecognizable after the parapet walls on the next, living level were razed and a skeletal metal railing installed in their place. Here Grill combined several small claustrophobic spaces into one, tearing out a pair of anomalous Edwardian-style fireplaces (remember the Pizza Hut) in favor of a pleasingly restrained mantelpiece with bolection molding.

One half of this vast, casual room focuses on a media center. The other, a few steps down, was conceived for lounging (on a faux-leopard-upholstered daybed) and conversation (stylishly enabled by an Anglo-Indian chair, a 19th-century French settee and a Louis XVI–style armchair). In the dining area, adjacent to the media area, a pair of Florentine stone griffins support a slab of scagliola. On the top floor, finally, two bed-

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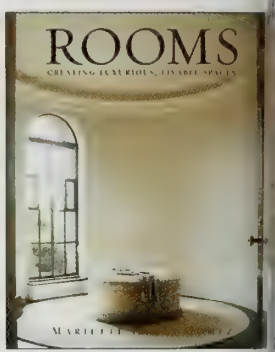
**"When I bought the property, it had a large pool. I decked it over and put in a small spa, which, this being the beach, is really all I need. This area is so sheltered, there can be a gale at sea, and I can sit on the terrace without a breath of wind." Kingsley-Bate teak chaise, bench and table.**

# Mariette Himes Gomez

## Private Label



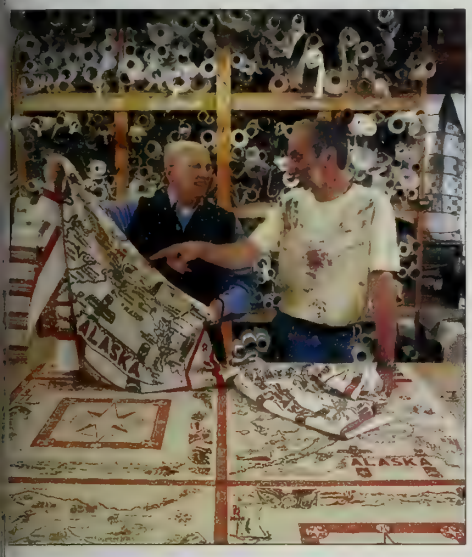
**Mariette Himes Gomez** is always adding to her furniture line, Private Label, which she designs for her New York shop (known simply as The Shop; 212-288-4971). One piece, the mahogany Slat Back chair (left), has the feel of an updated, lighter Mission style, with narrow vertical slats on the side and the back. The Récamier sofa, which has slim column legs and a high square back and sides, seems to derive from Louis XVI and Hepplewhite originals. Its side arm panels extend across the front of the sofa, making it perfect for lounging with one's feet up, à la Mme Récamier.




**Gomez's *Rooms* (Regan Books, $39.95) guides readers through her refined style.**



**Part of Mariette Himes Gomez's Private Label furniture line designed for The Shop, the upholstered Récamier sofa, right, is built for reclining.**






## Designs from the Berkshires

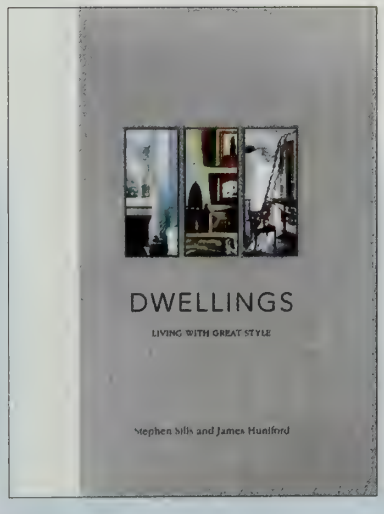
**Peter Fasano** doesn't like to say no. "Whatever idea you have, he'll say, 'Yeah, we can do that!' " says **Harry Schnaper**, who has commissioned fabric and wallpaper from Fasano, most recently for a hotel in Anchorage, Alaska. The result was a "big-scale, fun and informative" pattern showing maps of the state.

From his workshop in the Berkshires, Fasano (above left, with Schnaper, left) "marries the silk-screening and hand-painting processes" for his own lines (above), available in showrooms, and custom projects—including one for the White House.

Peter Fasano
964 S. Main St.
Great Barrington, MA 01230
413-528-6872
www.peterfasano.com



"He's fun, wacky and absolutely passionate about his work, and it's infectious," Harry Schnaper says of Peter Fasano.




## Cover to Cover

**Stephen Sills** and **James Huniford** offer design guidelines they've culled over the past 20 years in their new book, *Dwellings: Living with Great Style* (Bulfinch Press, $30). For readers decorating a studio apartment or an estate, "it reveals secrets and illustrates them with actual interior design examples," says Huniford. □



# Larry Yaw

## THE ARCHITECT BENDS THE RULES IN HIS NEST OUTSIDE ASPEN

Text by Mildred F. Schmertz
Photography by David O. Marlow



**OPPOSITE: The multifaceted north façade of the house architect Larry Yaw built for himself and his wife, Phyllis, in Basalt, Colorado, has a glass-box entrance hall conceptually designed as a garden lantern," Yaw says. Stone walls, original to the terraced site, were preserved.**

**BELOW: Horizontal mullions texturize the window of the entrance hall. Yaw (right) configured the space to lead a half-story up or down, to the general rooms on the second floor or to bedrooms on the first floor below. The laser-cut, patinaed steel wall, at left, was designed by the architect.**



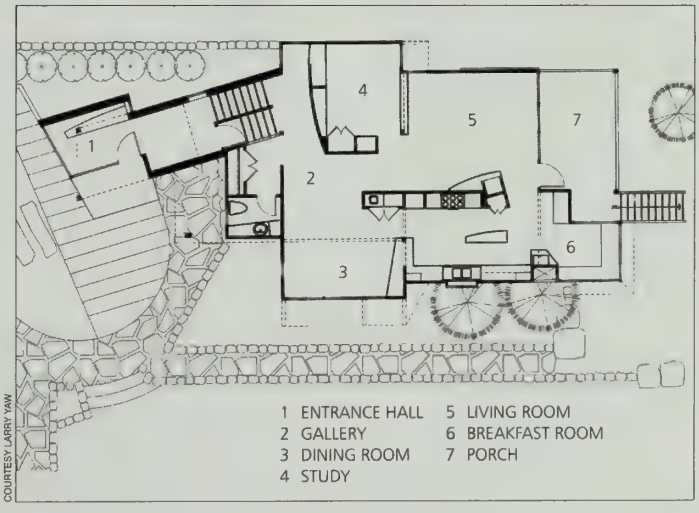
Colorado architect Larry Yaw designs immense and complicated houses in or near Aspen, Snowmass Village, Vail and Telluride. Any one of them, commanding a slope or spread across ranchland, can be expected to have more than a few wings, a mix of gabled roofs of varied sizes and heights, and massive chimneys. Most display richly contrasting textures of stone, wood and metal. From a distance some even evoke pretty little European hilltop villages; others resemble tightly knit concentrations of ranch or mining buildings, an indication that early rural and industrial Colorado structures are a strong influence on the work of the architect's firm, Cottle Graybeal Yaw. Yet in contrast to the abundance of space and form he typically creates for his clients, Yaw's new primary residence for himself and his wife, Phyllis, recent empty nesters, is as small as he could deliberately and carefully make it. Why? "Because we love to ski, hike, mountain bike, fly-fish and golf," Yaw explains. "In our spare time we virtually live outdoors, so it made sense for us not to build more indoors than we'd really need."


RODIN
AUGUSTE RODIN PHAIDON
The World of Marc Chagall

**OPPOSITE: A low wall separates the ving room, outfitted with a leath- r sofa and ottomans, from the study. circa 1880 beaded Sioux pipe bag angs between the rooms. On the udy wall, a 2001 painting by An- rew Taylor is near vertical-grain ood cabinets Yaw created.**



**ABOVE: An asymmetrical limestone counter and fir cabinetry divide the kitchen from the dining room. Richard Murray's 2000 painting of a rabbit is above. RIGHT: A partially open floor plan establishes fluid spaces and gives the illusion of larger rooms.**




COURTESY LARRY YAW

Their house also differs from Yaw's usual work in the economy of its construction, due in part to his use of modest materials, which include off-the-shelf products from the local lumberyard or from standard catalogues. "I wanted to use common materials in uncommon ways," he says. "Following this precept, I created plywood cabinets with saw-cut face designs and board-and-batten plywood ceilings and used cementitious exterior siding instead of wood."

The Yaws' new 2,900-square-foot house is in Basalt, a turn-of-the-last-century railroad town near Aspen that had seen better days but is now being gentrified. The long, narrow site is on a high bluff overlooking the town, the valley beyond and Mount Sopris on the horizon. It is the remaining segment of a circa 1910 dairy farm that comprises three terraces that step gradually down to the abrupt edge of the bluff, from which begins a steep descent to the street below. These grassy terraces, originally pens for cows, are bordered and contained by beautiful, low basalt walls and are linked by equally venerable steps made of sandstone slabs.

When the Yaws purchased this land, it included a small Victorian house, a wooden shed and a caretaker's house. The latter became a garage, with guest space above, and the shed became a studio. Because the house was in poor repair, the Yaws demolished it and lived in the refurbished guest space while their house was being constructed. They did not attempt to replicate the style of the original house, except for its general shape, height, proportions and exterior color—white walls with dark green trim. "We think of it as tweaked Victorian," Yaw says. "It's designed to fit in with the character of the neighborhood." He was able to keep





OPPOSITE: The sandblasted curved steel wall of the gallery was conceived as "a bit of choreography on my part," Yaw says. "It directs people into the space." The two 1989 photographs are by Jim Laser. A painting by Mexico City artist Fernando Humana is at right.

ABOVE: Mount Sopris and the Basalt foothills provide a backdrop for the breakfast room, which has a wall set at a 15-degree angle. "The tipped windows open the space to the view, literally and perceptually," says Yaw. Green and striped pillow fabrics by Robert Allen; Kravet red fabric.

"In our spare time we virtually live outdoors, so it made sense not to build more than we'd need."






**LEFT: The master bedroom, on the third floor, has access to a private deck that overlooks downtown Basalt, with the Elk Mountains beyond. A rawhide Crow tepee bag, circa 1890, is on the wall. BELOW: The second-floor guest bath. Kohler sink. Ann Sacks fixtures.**

all of the magnificent old trees on the property by placing the new structure precisely on top of the high basalt foundation of the earlier house, allowing no new incursions upon the terraces.

The house is set far back, toward the southern edge of the property, with its entrance on the north façade. In Yaw's dwelling, as in his megamansions for clients, there is a great deal going on—and most of it is happening on the front. Partially concealed by the studio shed and trees, this elevation emerges as a lighthearted, almost jaunty surprise. "We had a lot of fun with this project," Yaw admits. "It lives well in its setting, and it's an expression of our more modernist tastes."

A single-story entrance hall with a shed roof pushes forward, its north wall a full-height glass window with horizontal mullions. At night it serves as a giant garden lantern, through which the stairs up to the second floor can be seen. The façade is a concoction of jutting and receding planes enlivened by the pitched roof of the dining room and the semigabled office on the third floor, with its slightly projecting panel of windows. The south façade is quieter. There the terraced land descends almost a full story, revealing the first-floor wall and steps that lead to the porch adjoining the living room and breakfast room on the floor above. Expansive views from these spaces are of the distant Elk Mountains.

Inside, at the top of the entrance stair, is a curved, patinaed steel wall with a grid of perforations for the attachment of art. Beyond the wall is a generous gallery that accommodates larger artworks and connects the living and dining rooms and the kitchen. The living room is just big enough for the arrangement of sofa, chairs and low table that faces Yaw's ingeniously designed minuscule gas fireplace, also made of patinaed steel. The space does not seem confined, however, because one side extends into a study—the rooms are separated by a low partition—and another opens onto the porch. The third floor has a deck, accessible from the master bedroom, that offers more sweeping mountain vistas. All of the rooms on the upper floors partially open onto each other to increase the sense of space and volume throughout the house.

The Yaws' decision to build small has turned out to be a gift to their historic neighborhood and to the town of Basalt. In a very sophisticated way they preserved the essence, if not the reality of a Victorian house, by reinventing one in contemporary form. By retaining the handsome stone foundations of the old house and the boundary walls of the terraces, they have treated the site with the utmost respect and achieved for themselves an unusual and beautiful house and landscape. □

**OPPOSITE: In a nod to the site's original structure, Yaw designed the angled south wall of the breakfast room to resemble "a Victorian prow." An outdoor spa is below it; adjacent stairs lead to the porch off the living room. Yaw used cementitious exterior siding in lieu of wood.**



# The Rustic Furniture Fair

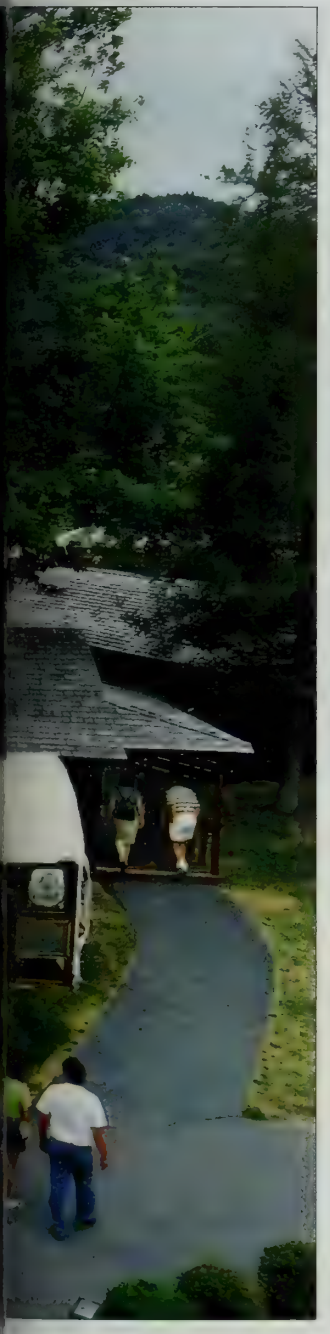
## An Annual Celebration of American Craftsmanship in the Adirondacks

Text by Jeffrey Simpson/Photography by Alec Marshall






LEFT: A sign made out of willow twigs announces the fair site. BELOW: Daniel Quinn makes furniture and baskets out of willow branches; his American flag is birch bark.





MARIE ANTOINETTE liked to milk cows at the Hamlet, her private little corner of Versailles; Elizabeth I loved to hunt deer with a crossbow. Privileged people have always enjoyed aping the "simple life" in their leisure time. One manifestation of this phenomenon took place in New York State's Adirondack Mountains between the 1880s and the 1930s, when plutocrats from up and down the East Coast built great camps—huge log houses filled with rustic furniture of unpeeled wood, complemented by Oriental rugs and other amenities—on the region's remote lakes. There they (or at least their families) would fish, hunt, play cards and gossip through languid summers.

LEFT: The Rustic Furniture Fair, now in its 16th year, takes place each September at The Adirondack Museum in Blue Mountain Lake, in New York's Adirondack Mountains.

The Adirondack Museum in Blue Mountain Lake (see *Architectural Digest*, June 1997), a storehouse of art, crafts and history relating to Adirondack life, opened its doors in 1957 to commemorate that world. The museum has extraordinarily rich collections of paintings (including works by Winslow Homer and Frederic Remington); more than 66,000 historic photographs of Adirondack subjects; and, situated in various cottages that have been moved to the site, many examples of rustic furniture. Visitors can walk through the old cottages and stroll the grounds with their lake and mountain views. The









"The more tools you use to make rustic furniture, the less fun it becomes," says Daniel Quinn.

museum also presents many vibrant examples of the crafts it preserves when it hosts the Rustic Furniture Fair every year on the second weekend of September.

Some 50 furniture makers, from as far away as Ohio and Michigan, set up their tents all around the museum's ponds and buildings and show a startling variety of chairs, sideboards, case goods and clocks made out of black willow, birch, pine, hickory, black alder and smoke vine. Exhibitors are passionate about their work and the heritage that it represents.

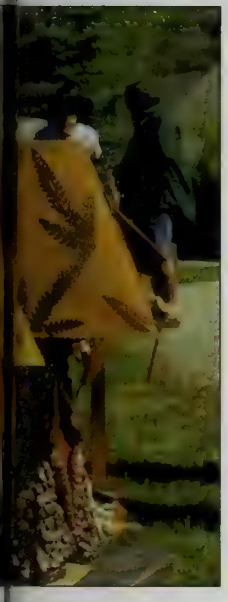
Daniel Quinn, whose company, Nature's Design, is located in South Londonderry, Vermont, makes chairs and settees out of black willow, cedar and birch. Of the style he creates with huge concentric semicircles of saplings, he says, "They're basic fanbacks, but I take them to the 10th power." For Quinn, "the more tools you use to make rustic furniture, the less fun it becomes, so I use a few basic tools, such as a hammer, a saw, a wood shaver, good pair of clippers and little imagination."

Thomas Benware work throughout the year in hi studio, Adirondack Wood wright, in Middle Grove, Nev York, creating rustic piece His Adirondack Mission sof and chair feature solid-hard wood rails mortised into yel low-birch logs, whereas hi Adirondack Molesworth cha and ottoman, which are dec orated with split-twig mo saics and white-birch-bar diamonds, have legs made c





From opposite left, painted willow sapling furniture from Around the Bend; a pair of hickory chairs from Hearthwoods Rustic Furnishings; and a sideboard made of yellow and white birch from Adirondack Woodwright.





From opposite left, chests, cupboards and secretaries of painted rough-sawn pine by Old World Craftsman; Bruce Gundersen's shellacked fern-frond lampshades; and Bim Willow building one of his "twigloos."

ellow-birch logs. Benware's ièce de résistance is a curved-ront sideboard inspired by Hepplewhite original. It's ecorated with split-birch-wig mosaics and Benware's ignature birch-twig double iamonds. The knobs are corns and birch diamonds; he legs, slightly twisted birch ogs with the bark left on.

"People always need useful ase goods," says Eino Kivi-alu. Consequently, his stu-io, Old World Craftsman, nakes cupboards, bookcases, ecretaries and hutches in traditional forms out of pine, paints them green and decorates them with black-alder vines and hand-carved birds, which he paints red or red and white. Bruce Gundersen's pinecone-scale lamps, topped by shades to which he has shellacked ferns, seem to have been wrested by force from the woods.

For the last 20 years Rick and Denise Pratt have traveled to at least 14 shows a year from their home and workshop (called Around the Bend) in Wooster, Ohio, taking their black-willow furniture, shelves and flower baskets to market. The couple's chairs, benches, baskets and other items are marked by their unrestrained palette; their color chart is simply a long board with nearly 30 twigs in finishes that range from natural to scarlet to yellow to green.

The comfortable rustic life, free of toil and focused on leisure, was always something of a romantic fantasy. That fantasy, which was once reserved for vacationing aristocrats, can now be indulged by anyone visiting the Rustic Furniture Fair at The Adirondack Museum, where an important chapter in the history of American craftsmanship is lovingly preserved and freely shared. □

*The 16th annual Rustic Furniture Fair will be held September 13, 2003, at The Adirondack Museum, Route 28 North & 30, Blue Mountain Lake, New York 12812. For information, call 518-352-7311, or visit www.adirondackmuseum.org.*



# Matthew White

## RESTORING A GILDED AGE NEW YORK INTERIOR TO NEW GLORY

Text by Steven M. L. Aronson
Photography by Durston Saylor



You could say they were aspiring to greater heights. "We were looking exclusively for a place with a double-story living room," says California- and New York–based designer Matthew White. The apartment that he and his partner, Thomas Schumacher, president of Disney's BuenaVista Theatrical Group, were living in overlooked Central Park (see *Architectural Digest*, September 2000), yet they were willing to drop the curtain on that panorama in exchange for a good 20-foot-high ceiling.

One day they learned of a duplex for sale in a McKim, Mead & White mansion in midtown Manhattan (put

**Matthew White has rejuvenated the apartment he and his partner, Tony Award–winning producer Thomas Schumacher (above, from right to left), share in a McKim, Mead & White Manhattan mansion. LEFT: The paneled living room. Old World Weavers sofa velvet. Slipper chair fabric, Pierre Frey. Clarence House stool fabric. Lee Jofa wallcovering.**



"I created the faux-limestone-block walls for a light but architecturally rich dining room," explains White. A 17th-century Italian wood statue of Saint Sebastian stands before the niche. The oil painting, a trompe l'oeil relief, is circa 1800. Table linen from Clarence House.

The dining room is a place where Claudius,
or even Hadrian, would have felt at home.

p in 1891, it had persisted as a pri-
ate house for a quarter of a century be-
ore being turned into a club and finally
nto a co-op). "I happen to have a pas-
on for Italy, and the building is in the
talian Renaissance style—in fact, it isn't
o much a town house as a palazzo,"
White says. "Plus the first floor is the
ld piano nobile."

They took their first look at the
nagnificent living room with its soar-
ng ceiling and its original leaded-
nd stained-glass windows, and Central
'ark paled in comparison. "I realized
ight away that to own a place like
his would be to carry a certain re-
ponsibility," White recalls, "but I saw
t as an opportunity to restore a fab-
lous piece of New York residential
istory." In the living room, he had
is work cut out for him: Exigent
ttention had to be paid to the pan-
ling and the deeply coffered ceil-
ng with its frieze of fruited garlands.
n the case of the other rooms, which
ad long since been denuded of all
letail, the designer wisely decided to
ot even try to achieve the kind of
rnament that had been created by an
arlier White (it was no less than Stan-
ord White himself who had been the
upervising architect on the project).
He did, however, vow to bring the inte-
ior architecture throughout up to a
ertain level so that the rooms would all
t least "feel as one."

Two exceptionally tall Matthew
White floor lamps—*faux-marbre* wood
columns capped by kraters ornament-
ed with classical figures and electri-
fied to illuminate the ceiling—flank
the most dramatic feature of a not
uneventful living room: a splendid
Renaissance-style fireplace, with a sur-
round of yellow Numidian marble,
framed by stone caryatids. "The re-
moval of the ornately carved chim-
neypiece decades before had left the
fireplace looking totally out of pro-
portion," says White, who proceeded
to confidently design a new overman-
tel plinth, with scrolling supports in
carved oak. "And then I had to fin-
ish *that* off with something sculptural,"
he adds. A marble bust consisting of
a second-century head of the Roman
emperor Claudius set onto a Renais-
sance torso was found in the nick of
time, and behind it, for theatrical effect,
White hung a gilded halo of an antique
sunburst mirror.



**Engravings, paintings and a carved wood mask—all dating from the 18th century—are arranged on the wool-covered walls of the library. White designed the pendant light fixture, walnut end table and sofa. Toile from Old World Weavers.**

The fabric on the walls—an Italian damask—is, the designer insists, "just the sort of thing Stanford White would have chosen for this room." Matthew White's color choice for the damask was brown, which would marry the wainscoting to the coffered ceiling, and for the facing 19th-century-style linen velvet sofas a refreshing green.

The mezzanine is every inch the intimate space that White and Schumacher envisioned when they set out to find a living room to accommodate their high hopes. It's dominated by a grand piano, an essential for Schumacher's working sessions with the composers on some of his upcoming Broadway productions, such as *The Little Mermaid*, *Mary Poppins* and *Tarzan*. The banquette is covered in the same soothing brown damask as the wall, which is animated by an old-master painting of Alexander the Great in the midst of battle. From here, too, can be seen—clear across the space at ceiling level—Claudius in his height and glory. The whole room is a triumph, embodying as it does the spirit of the connoisseur—someone who knows and loves antiquities, who knows and loves antiques, who knows and loves Italy, and who knows how much he would have loved Gilded Age New York.

*continued on page 299*



"The master bedroom, with its sapphire and ivory colors, was inspired by India," says White. The 19th-century carved giltwood miniature temple at the window "repeats the feeling of the domed bed." Schumacher paisley bedcovering silk; blue fabric from Pindler & Pindler.



INTERIOR DESIGN: BRADSHAW ORRELL
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## THAD HAYES

ntinued from page 207

rool top—part of a furniture line that Hayes is creating.

Because the dining room is an nterior space with no natural light, he designer envisioned it as "a place f inward orientation." The 12-foot-ong rectangular table was fashioned rom another single American elm, nd the sideboard was executed in ronze so it would be "as solid as that able—made of a material that en-ures." One entire wall is given over o cabinets of Hayes's design, whose letailing poetically evokes Japanese olding screens. Another cabinet—a lass-fronted and carved rosewood English Aesthetic Movement piece hat he purchased in London—is to Hayes the very incarnation of ar-hitecture ("It even has a balustrade"). For this dark-painted room, he se-ected a densely textured Richard Ser-a etching. "The image at its center s the shape of the sun—because it's black you could almost describe it as a reverse sun," he remarks. "And t speaks to the spherical mulberry-paper Noguchi lantern that I hung rom the ceiling."

In the bedroom, to simplify things, he had the marble mantels painted the pale khaki of the walls. The late-1940s Danish mahogany desk struck Hayes in its classic austerity as "some-thing I might have designed myself"; and the 1960s French lamp positively electrified him—its brass shade was so squarely architectural, its base of brass ferns so fantastical.

The Hayes-designed headboard is, naturally, the product of yet another single American elm. "The back and the I-beam bases don't touch, which makes for a purer architecture because you read the two planes separately," he insists. "That headboard is perfectly plain and blank—Minimalist even, in the sense of a Donald Judd sculpture—but at the same time it's finely grained. Or take that Eames plywood chair over in the corner, or those Edward Wormley lounge chairs: They may be modern, but they have tradition-al detailing. So here again, the distinc-tion is a bit blurred between what's old and what's new."

With this, Thad Hayes's apartment achieves its winning synthesis. □

## JAMES ESTES

continued from page 223

way it does," says Estes. "A regional architecture responds to the climate; it uses locally available materials." But there is nothing derivative about Estes' design: He imitates styles neither in detail nor layout. There is no white trim, center hall or suite of boxy rooms. And he is even critical of some historic styles for their lapses and oversights. "The roof of a saltbox doesn't protect the walls from weather; it doesn't have eaves long enough to throw off the rain. It's discouraging that a Cape Cod style is reproduced throughout the U.S., despite widely ranging climatic conditions."

Estes' design is inventive because he wraps the open, modern plan—so suitable for the way most families live today—with materials that have been tested in New England over the centuries. Magratten wanted to be able to cook in the kitchen without being isolated from the family, so the kitchen and its island face the whole loftlike living area. The wood siding outside is second-growth eastern white pine. "You'll find it cladding barns all over New England, and it's used for storage pallets," says Estes. "It costs just 50 cents a board foot."

The woods surfacing the interior and exterior give the house a warm, familiar feeling, even though the forms escape historic labels. Like the hotels and houses on a Monopoly board, the main structure and tower are archetypal in their simplicity. But Estes tinkers with the shapes to adapt them to the site, making old shapes subtly new. He lifts the back eave of the living room slightly to open it to the view and the light, creating an asymmetrical side profile. He shifts the front entrance pergola 12 degrees, along with a companion back pergola, to pierce the body of the house at an angle that works better with the property and sun (thus recalling the angled placement of the old greenhouses).

While fresh and crisp, the whole house remains disciplined and concise: The architect doesn't overelaborate. Not for Estes is a design that exceeds the need. "I'm driven crazy by houses that have redundant rooms and uses. People live in bigger spaces than they need. We live in 2,200 square feet, and for us that's a big house." Magratten adds, "Jim is always talking clients into spending less and doing simpler things." □



## GEOFFREY BRADFIELD

*continued from page 236*

"The living room was the glamour statement of the apartment, and the bedroom without doubt was the orphan child," Bradfield says, leading the way down to the lower level. The first thing one sees as one descends is a Fernand Fonssagrives black-and-white print, *Eye (Guess What?)*. It had beckoned Bradfield when he saw it at the "Works on Paper" show at The Park Avenue Armory, and he acquired it specifically for the wall at the foot of his stairs.

Truth be told, Bradfield's bedroom is no orphan: It is simply glamour on a smaller scale. The bed is elevated on two pairs of brushed- and polished-steel feet, upholstered in mink baize with steel nailheads and covered with a faux-chinchilla throw. He designed a pair of Oriental-inspired Lucite night tables for the space and a round target carpet in mink-and-taupe cut pile. Flanking the bed, behind upholstered doors, are two 20-foot-long closets. "I've never had 40 linear feet of closet space to myself before, so this was a new luxury for me," the designer says. "To repeat the light textural feel of the upstairs, I framed the doors in a brilliant white lacquer etched in white gold and introduced a series of mirror panels to add dimension." Niki de Saint-Phalle's *Chien Vase* brings a whimsical touch to the bedroom, just as Jeff Koons's ceramic *Puppy* does to the living room.

> "The living room was the glamour statement of the apartment."

The Drexels entertained almost weekly in their New York town house during the winter season for 15 years, before moving to Paris. "I never say never, but I'm planning to be in this apartment for a good long time," Geoffrey Bradfield says. "I like being on the first floor. The access is immediate and makes you feel you have your own home. If I ever change my mind, I travel light, and only a few pieces will accompany me. Perhaps I couldn't live without Lalanne's blue bird." □

## KARIN BLAKE

*continued from page 247*

it came to the sofas, she eschewed her customary neutrality—"I generally use off-white fabrics to set off my folk art"—in favor of a heavy brown floral cotton. "I felt I needed something darker to take the wear and tear of children." The floor, meanwhile, is equally kid-friendly. "Sponging floors covers a lot of sins, so I painted the wood floors gray and sponged them with cranberry. With all the traffic—my grandchild, my son's dogs—it never shows a thing."

Blake's obsession with folk art dates back, naturally, to Bucks County. Raised around some of the best of this indigenous American art form, she understood its value long before others.

"As an adult, I began buying folk art right away, which gave me an advantage," she says. "Everybody in California was buying Danish modern when I first married, so I didn't have a lot of competition. Now, of course, it's more difficult."

Still, Blake's shrewd eye is evident throughout the house. Gracing the stair hall, for instance, is the perfection of an Amish quilt, its severe red-and-green pattern seemingly more modern—than folk—art. "I've always loved the geometric—as opposed to the flowery—quilts," she explains. "As a child, I'd see them hanging on clotheslines, selling for five dollars each."

If Blake has a favorite genre, it's animals. "I'm a complete animal person," admits the decorator, pointing to the beguiling wood hound dog who sits guard, staring out a window. "He's very folk. They think somebody might have carved him as a firehouse dog—a mascot."

> "I love strong, primary colors," Blake says. "A little bit of red in every room really helps."

As with most old farmhouses, the structure's native charms needed supplementing. Consequently, she says, about half of the old house is new—particularly the bedrooms. "We have tons of those," she says, "including a summer wing of bedrooms, just behind the porch area where the kitchen ends, that aren't heated and can be shut down during winter to separately drain the pipes. Of course, the fireplace there works beautifully and is always roaring, even during summer to accommodate the cool Maine nights."

When it came to the master bedroom, all Blake craved was space and more space—a problem, since the room had two doors. "Rooms in New England are so small anyway, and two doors gave even less." Her solution was to eliminate one and create a suite—a sitting room with a fireplace that leads into the cheerful bedroom, with its apothecary chest, queen-size bed (over which hangs a sign announcing Furnished Rooms) and splash of color in the red-accented braided rug. "I love strong, primary colors," she says. "A little bit of red in every room really helps."

For dining, the family has two choices: the actual dining room, with its "lovely old two-board farm table that we found in one of the barns," or the kitchen itself, boasting a hutch table surrounded by Windsor chairs. When extra chairs are required, Blake reaches for one of four thumb-back chairs that line the dining room wall. "I love the Shaker style of hanging chairs on the wall, so I've done it in all my houses. If the two benches around the farm table are full, then we just reach up and pull down a chair."

Of course, no room in Blake's house would be complete without a touch of the folk. "I collect shooting gallery figures," she says, motioning to the metal figures atop the farm table, "which were everywhere when we were kids going to carnivals but are now so hard to find. And only recently I discovered why: During World War II, they were melted down."

Clearly, Karin Blake's dream of continuity in her children's lives has been a triumph. "This house is something I wanted to pass down to my children, both of whom are very much in love with New England," she says. "In fact, because of this house—and my love of animals—my son ended up being a veterinarian who lives in Maine. He's in heaven," she laughs. "And it's all my fault." □

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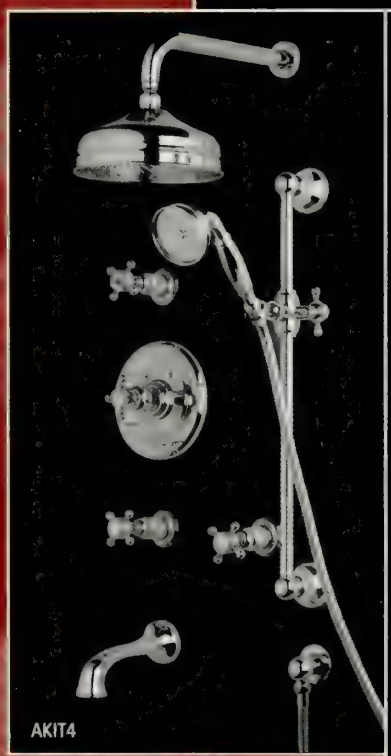
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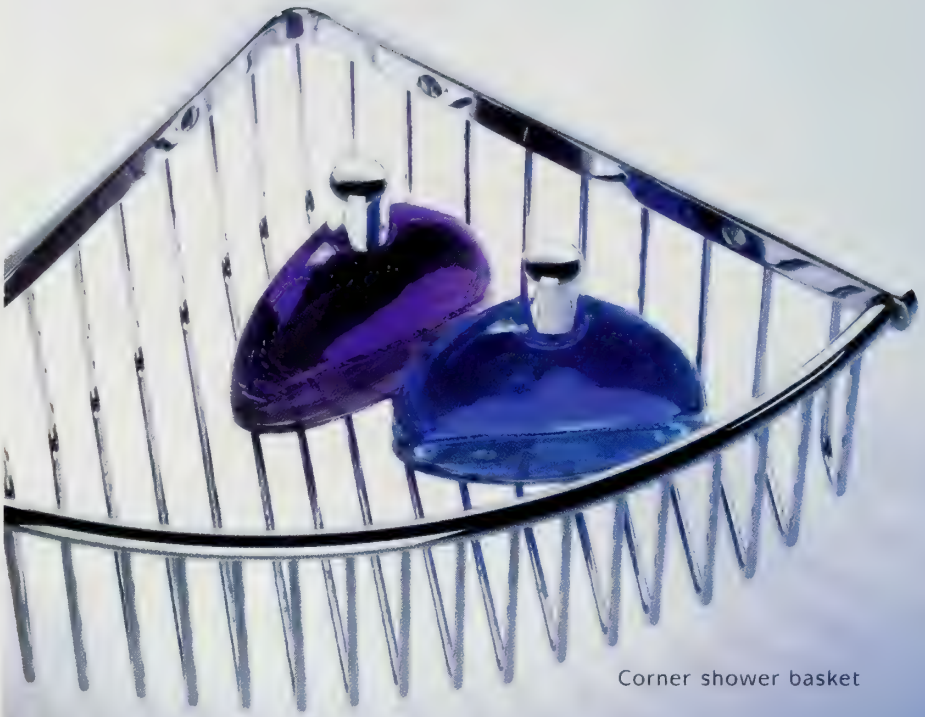




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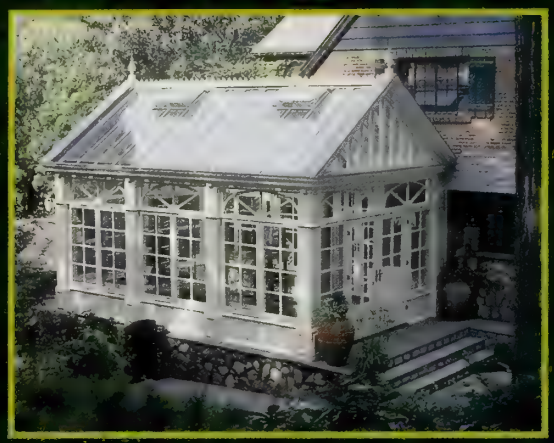
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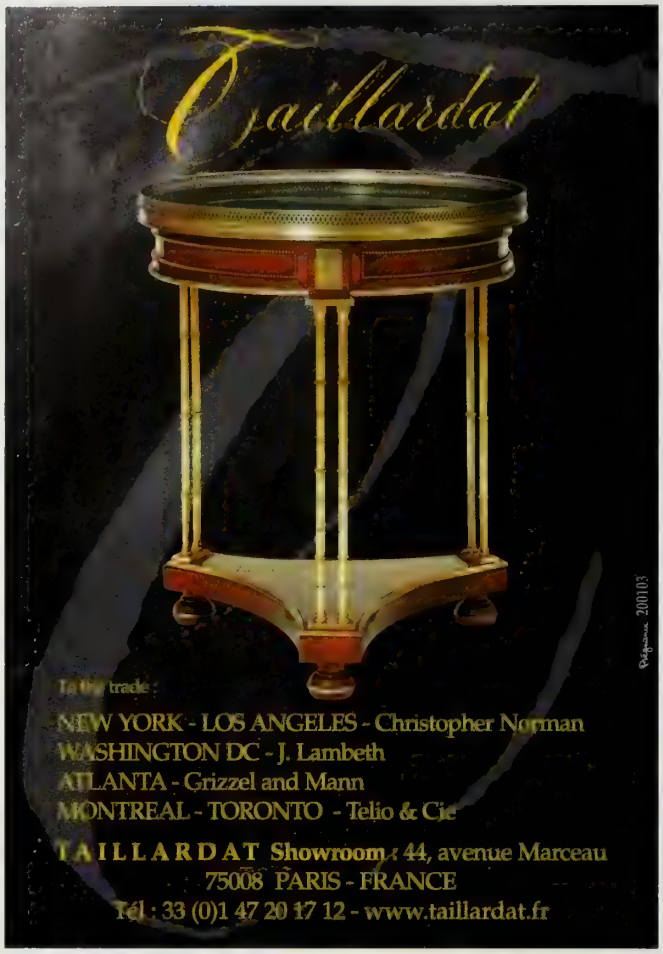
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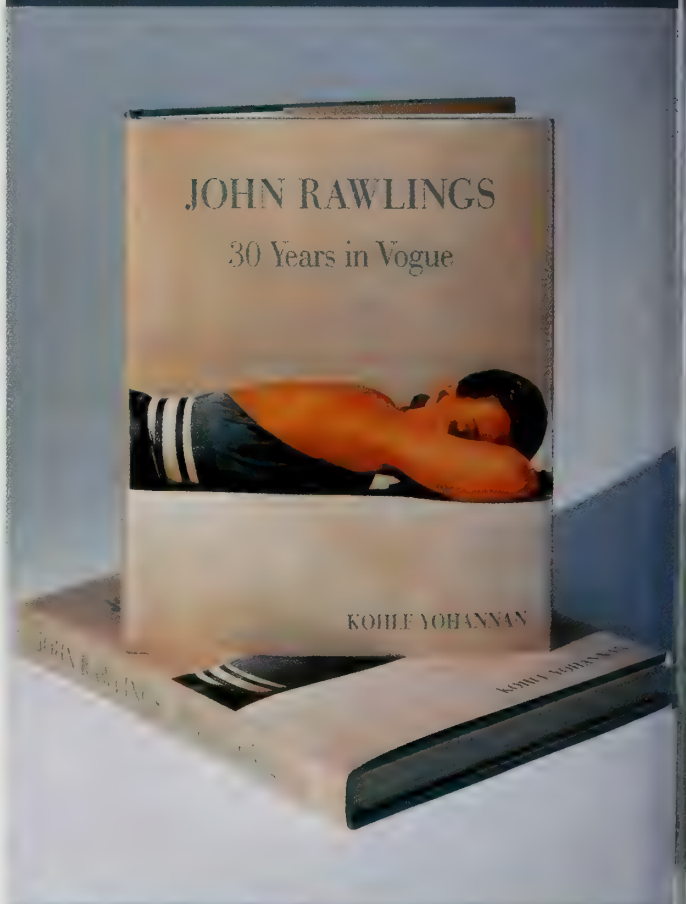

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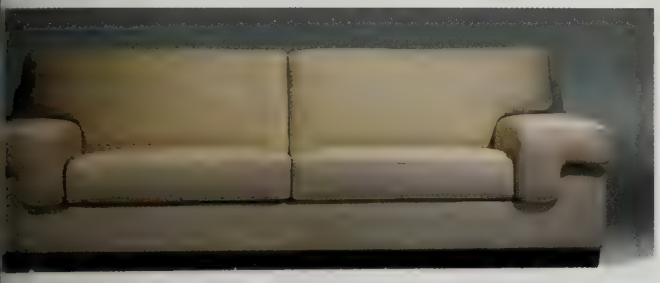
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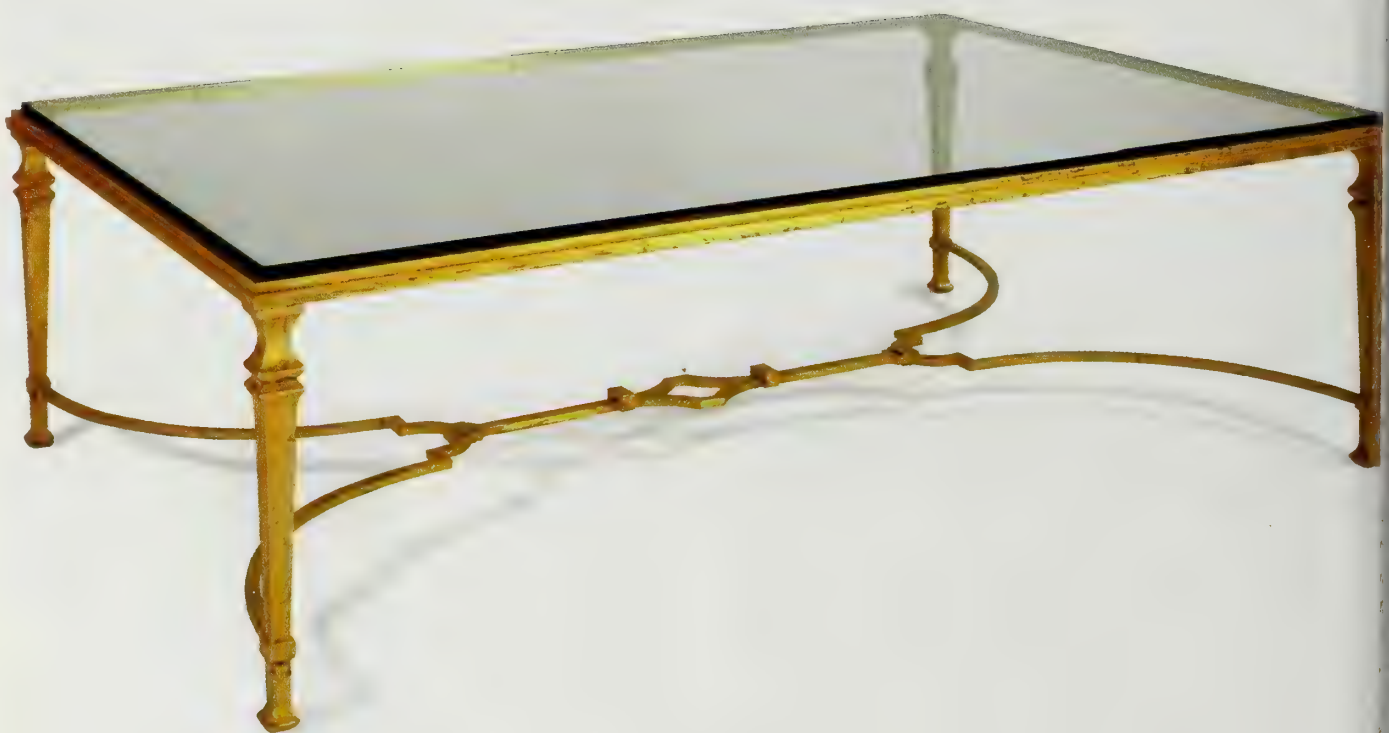
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*ntinued from page 256*

eing. Reversing the usual procedure, lients emerged to construct projects anging from House of the Suicide, a nonument to the Czech freedom fight- r Jan Palach (Hejduk was of Czech de- cent), to, most remarkably, Wall House , designed for Connecticut in 1973 and uilt in Groningen, Holland, in 2001, xactly as originally drawn, but on a dif- erent site and for another client.

The nomadic aspect to Hejduk's ar- hitectural concepts is embodied in House of the Musician and House of ne Painter. Planned for *Victims* in 1982, ne houses are really studios for a myth- cal painter and musician that Hejduk oped would stand opposite the Berlin Vall, next to a housing tower he designed nd that was actually built in 1988. The rojects were realized as interior con- tructions in the Martin Gropius Bau as art of the 1984 urban housing exposi- ion Internationale Bauausstellung.

These houses were in Hejduk's Masque eries, a play on "mask," while also re- erring to 16th- and 17th-century pub- ic performances in Europe that had po- itical overtones, a format ideally suited o Cold War West Berlin. Masques vere also a narrative but nonlinear type f play, again a perfect modality for nodern architecture that had rebelled gainst the classical tendency to tell a tory about the program, often embod- ed in the sculpture encrusted on the urface of the building. Hejduk's evoc- tive names for the houses also recall he tradition in Pompeii, where houses vere given mysterious names, such as House of the Tragic Poet or House of he Silver Wedding.

House of the Musician is very small, ne cubic room with an alcove, lifted bove on four columns and reached by oth a spiral and a diagonal straight-run tair. Out of the top sprout nine tubes nd eight funnel-shaped objects that ap- propriately evoke a calliope, organ pipes or Venetian chimneys. Rich with associations, the house embodies the idea of the musician as well as a place for him to work, to summon up the music of the spheres within a space of meditation and creativity.

House of the Painter similarly has four legs but only a spiral stair for access, leading into a curving quarter-circle barrel-vaulted space with a balcony-like room topped with a lidded brow. Protruding from the vault are five slablike projections that radiate from the center of the quarter circle. The mind swims with equally suggestive associations of everything from the painter's brush to the painter himself in a beret to the ravishing petals of the sunflowers painted by Van Gogh.

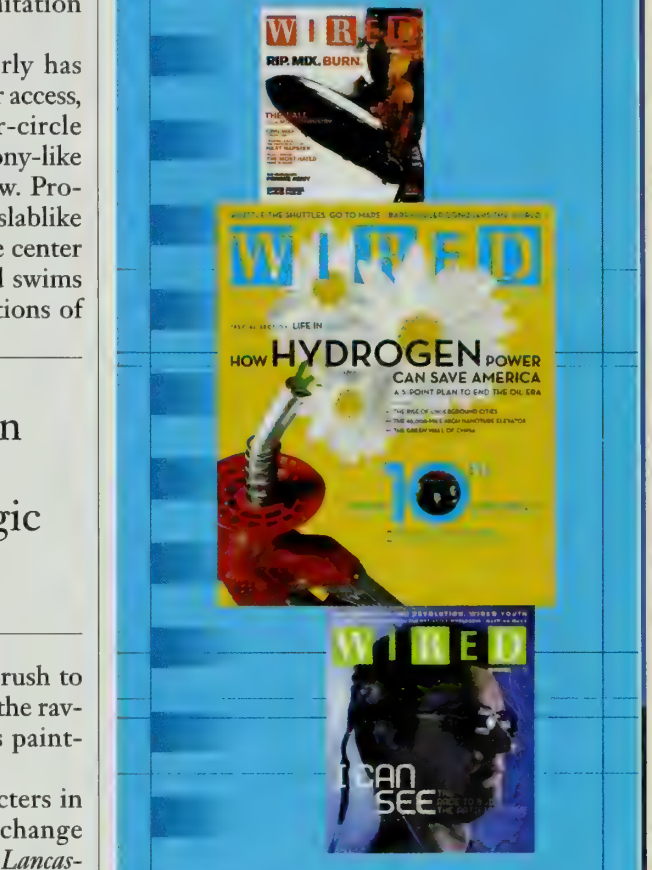
Hejduk's evocative names recall the tradition in Pompeii, where houses were given mysterious names, such as House of the Tragic Poet or House of the Silver Wedding.

In the vast panoply of characters in Hejduk's world, houses can change identity, and so in the book *The Lancaster/Hanover Masque*, House of the Musician morphs into Widow's House, and House of the Painter becomes Old Farmer's House, perhaps because it vaguely resembles a chicken!

Like the ancient Trojan horse, which these houses on legs recall, Hejduk's personal history emerges. To paraphrase, "Beware of Czechs bearing gifts," because once his work enters your life, you will never see a house in the same way again, especially your own. Hejduk's houses open up a Pandora's box of possibilities, and you may decide that, like extreme sports, extreme architecture has thrills and joys far beyond the architecture of the everyday and ordinary that most of us live in. □

*"Sanctuaries: The Late Works of John Hejduk" is at The Menil Collection, 1515 Sul Ross, Houston, Texas 77006, through August 31. For more information, call 713-525-9400, or visit www.menil.org.*

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*continued from page 265*

thing was that once the ceiling went in, the roof felt almost too high," he recalls. "That's when I went into town and bought the old 19th-century boat hull and hung it up there. It helped bring the ceiling back down again and supplied the room with a piece of instant sculpture."

In the library, as throughout the house, Bilhuber paid subtle homage to the man he calls America's greatest interior designer, Billy Baldwin, who had various houses on the island himself over the years. The nod comes through most clearly in Bilhuber's interplay between dark brown and crisp white, which is both typical of Baldwin and—at the beach—somewhat unexpected besides. "People have the idea that summer houses have to be all plain and white. My thinking is, why leave the sunny beach to go back to a white house? Why not create a place that's cool, soothing and shadowy?"

The specifics of the designer's Baldwinizing (and Bilhuberizing) of Rose Cottage are these: He covered the walls of the library with a hand-painted paper that imitates American slipware. He found a black-and-white clover-patterned fabric that Baldwin had in his own house in Sconset and used it on the library sofa and armchair. He installed translucent floor-length curtains because "they bring the house into the 21st century." And then he hung up a 1930s map of the United States that had belonged to an aunt of his who for many years had a travel agency on Park Avenue. "I'd been carting that thing around forever," he says. "The minute I put it up, all of a sudden the house was home."

The other rooms in Bilhuber's home—the first home he has ever owned, it turns out—received less architectural than design tweaking. The kitchen was mildly updated. Although the master bedroom received a lightened, more intimate treatment, with straw carpeting and a geometric wallcovering, it remained consistent with the rest of the interiors, because, he says, "it's not as though you'd want to turn the corner and step into a yellow bedroom." The combined living/dining room, which with its shed roof, was clearly a later but well-integrated addition to the cottage is the space that Bilhuber feels "saved the claustrophobic feeling of the rest of the house." In this open, welcoming room he closed up an extra door, kept the gray wash on the walls and set a palette he characterizes as "Nantucket incarnate—oyster, clamshell, pearly white, sand, reed—natural colors all. Crisp white, on mullions, doorframes and in the hallway, served as a contrast to "make things pop."

Furniture here, as throughout the cottage, was chosen for its simplicity, comfort and timelessness. Bilhuber fabricated an old-fashioned button-back sofa, for example, because he wanted it to look as though it could have come with the place. The slipper chairs add a sharper, more contemporary note. A mirror over the sofa acts as a second window; the framed textile over the din-

> "People have the idea that summer houses have to be plain and white. Why leave the sunny beach to go back to a white house? Why not create a place that's cool, soothing and shadowy?"

ing table, which is actually a Confederate soldier's uniform turned into a tunic by a Native American, seemed philosophically consistent with Nantucket's thriftiness and preservationist attitude and reminded Bilhuber of a Jim Dine once it was encased in its frame.

This idea of taking a historic document and framing or tweaking it to look modern neatly summarizes Bilhuber's take on Rose Cottage, where past and present are seamlessly integrated into an environment in which the designer feels more at home than in any other place in the world. "Some people spend a lifetime finding this kind of contentment," Bilhuber says. "The way Rose Cottage just rolled into my life dazzles me still." □

## FRANK GRILL

*ntinued from page 271*

ooms confirm Grill's catholic taste in eds. One is a voluptuous wicker sleigh esign, the other a metal four-poster.

Throughout the house, Grill chose reamy *saturnia*, a cousin of travertine, or the floors, or covered them in sea rass. Fabrics (linen, cotton, woven straw) nd colors (tobacco, broken whites, a rain- ow of beiges) were drawn largely from ature. Walls, ceilings, beams and load- earing columns were painted the same ool, pale shade of old ivory that Grill as been mixing himself for decades and hat has become shorthand for his style.

"Wrapping rooms entirely in one olor stops your eye from zeroing in on he things that aren't right architec- urally and directs them toward the iews, the artwork and the furniture," he ays. "My house is full of strange, irreg- lar shapes, and it's the uniformity of olor that makes them disappear. Any- ne who came up when I did—I've been n business for almost 35 years—was in- luenced by David Hicks and his hot, ruity palette, with its fondness for pink nd orange. But while it looks wonder- ul in the dead of a London winter, it's oo harsh in the unforgiving Australian ight. The same is true of pure white. That's how I began using antique ivory."

The color has proven a handsome en- elope for Grill's collection of country urniture from France and Italy, contem- porary design and Asian objects. "Be-

> "In redoing the house, I imagined myself on the sea in Italy."

ause Australia is relatively close to the East, I was shopping there long before it caught on," he notes. "Bali in the '60s was amazing. Kowloon was this grotty old place that had the most wonderful stuff for someone like me who couldn't afford French furniture. A lot of what's in the house is from those early trips, in- cluding eight or nine Buddhas."

Eleven years on, the designer's fa- vorite things are more at home here than ever. So is Frank Grill. "I never thought such a modest place could amount to so much. It's heaven." □

## MATTHEW WHITE

*continued from page 289*

Two steps down from the living room proper, the dining room's limestone floors, faux-limestone-block walls, and chairs that are fine reproductions of ancient klismos make for a place where Claudius, or even Hadrian, would have felt at home. A circa 1740 painting of classical ruins by the studio of Pannini runs the whole length of a wall.

The library, located on the floor above, is Italian Neoclassical. The walls are terra-cotta-colored—"To me, this is the color of Rome," he declares—and so are the architectural-fragment lamp, the Ushak carpet, and the clean-lined wool-upholstered sofa, which two 17th-century hand-colored engravings of the pantheon of gods and goddesses bestride.

The bedroom, though a departure from the rest of the apartment in not being Italianate, was kindled as well by an ancient culture—that of India. A mid-19th-century Mughal-style gouache portrait of some subcontinental noble, not to mention a collection of 19th-century Indian miniature paintings purchased in Rajasthan, embellish the burnt-ivory-colored walls. Among the myriad things White designed for the room: a Plexiglas table with Moorish arches, on which sits a 19th-century giltwood miniature temple from Jodhpur; a wall of Anglo-Indian-style ivory-painted wood cabinets inset with Islamic-style mirror panels; and a canopy bed with beaded trim, gilded finials, sapphire silk hangings and an exultant Taj Mahal–like dome. This bed he regards as an architectural statement, and surely, it amounts to nothing if not a room within a room. It plays up the 12-foot-high ceiling, the tall windows, the 10-foot-high cabinets—everything here is shooting upward.

There's high drama wherever you turn. The towering stairwell from the mezzanine to the upper floor has outsize moldings and is overseen by an enormous plaster bust of Hercules. On the walls two wood-framed convex mirrors face each other. "They were inspired by Fornasetti," the designer confides. "They're meant to temper the serious nature of the apartment." What they look like are engravings vastly enlarged: Even White's whimsy is on a monumental scale. □

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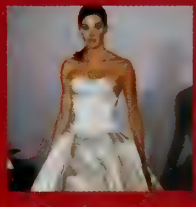
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*Ticket price includes a one-year subscription to Bride's and Modern Bride magazines. Select seminars/events may require an additional fee.

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Pages 52–68
**C. M. Wright Inc.**
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A PROVIDENTIAL PASTIME
Pages 88–102
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Pages 108–114
**Marc-Michaels Interior Design, Inc.**
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THOMAS BRITT
Pages 122–128
**Thomas Britt Incorporated**
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SARAH BUNE
Pages 134–142
**Sarah Bune Interiors**
212-929-3481

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16 East 96th Street
New York, New York 10128
212-996-0256

DOUG DWORSKY
Pages 158–164
**Doug Dworsky, A.I.A.**
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Los Angeles, California 90064
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**Christine Fink Interior Design**
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Pages 200–207
**Thad Hayes, Inc.**
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New York, New York 10007
212-571-1234

THOMAS PHEASANT
Pages 208–215
**Thomas Pheasant, Inc.**
1029 33rd Street N.W.
Washington, D.C. 20007
202-337-6596

JAMES ESTES
Pages 218–223
**Estes/Twombly Architects, Inc.**
79 Thames Street
Newport, Rhode Island 02840
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A SORRENTO REVIVAL
Pages 224–229
**Sorrento Hotel**
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Seattle, Washington 98104
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Las Vegas, Nevada 89013
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Pages 230–237
**Geoffrey Bradfield Inc.**
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New York, New York 10021
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KARIN BLAKE
Pages 240–247
**Karin Blake Designs**
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Malibu, California 90265
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BRUCE GREGGA
Pages 248–255
**Gregga Jordan Smieszny Inc.**
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Pages 258–265
**Bilhuber Inc.**
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New York, New York 10022
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FRANK GRILL
Pages 266–271
**Frank Grill & Associates**
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Redfern, Sydney, New South Wales
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LARRY YAW
Pages 274–281
**Cottle Graybeal Yaw**
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MATTHEW WHITE
Pages 286–290
**Matthew White Interior Design**
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